

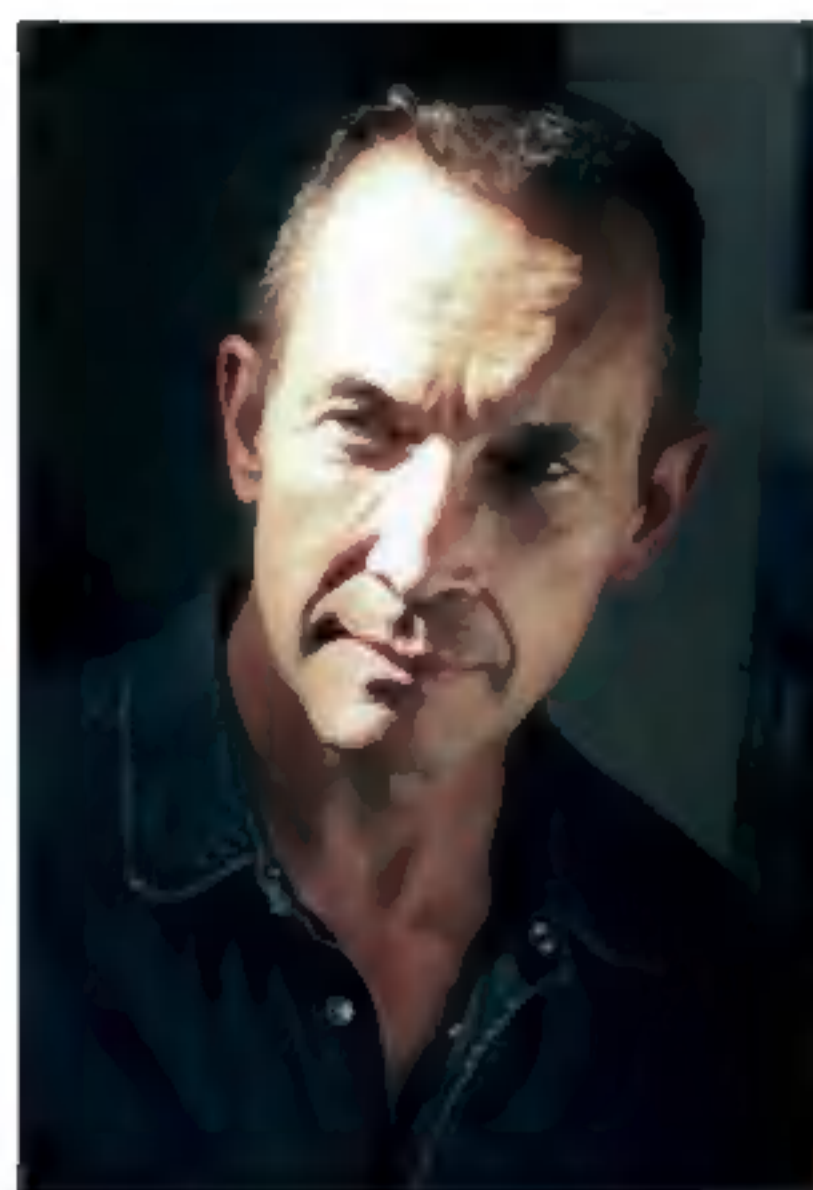
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October 2019

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Shaping up

While I was at university, I took piano lessons with a professor at the Royal College of Music in London. Once he had taken my technique apart (a bit of a shock, as I already had a diploma) and pieced it back together again, he focused on helping me to 'draw' a piece in sound, to convey its architectural shape to the listener through a balance of carefully graded dynamics and tempi. One of my university pals – a clarinettist – was working towards a competition in which I was accompanying her, and we had a joint lesson with my prof; 'the best clarinet lesson of my life,' was her verdict afterwards.

Technique is the obvious bedrock of all music-making, for poor technique can impede the interpretation of the music as well as wear the performer out. But technique is only the starting point: communicating the essence of the music is by far the most important, and for this it pays to have as much musical experience as possible in other fields too. Sebastian Heindl, who won the 2019 Longwood Gardens International Organ Competition, talks of the influence of having sung as a chorister in the Choir of the Thomaskirche, Leipzig (see Encounters, p.98); at St Albans, Thomas Trotter says 'It's all about being a musician, not just an organist' (see report, p.71); and this sentiment is echoed by Todd Wilson, head of the organ department at Cleveland Institute of



Music, who extols the benefits of diversifying (see feature, p.44).

We can go beyond this still. Non-musicians sometimes think that musicians live in their own world of music with scant concern for anything else (they are clearly unaware of the many 'Musicians Against...' campaign groups). But the music we make is shaped by our life experiences. Someone well versed in art, dance, literature

and poetry will bring additional depth of understanding and context to their music-making, for sure; but also to have experienced intensity of emotion – joy, anger, pain, love – is crucial for music to 'say' something. I remember a technically brilliant performance of Sibelius's Violin Concerto which left me cold and remarking, 'He hasn't suffered enough.' And when I returned from my first visit to South Africa in 1986, having been exposed to the brutalities of apartheid, I played Brahms like I had never played Brahms before. Music also reciprocates by helping us to share in the experiences of others, as for the Three Choirs Festival Children's Choir singing about the Kindertransport (see p.74).

So the message for music students just embarking on their university or conservatoire course is to be out in the world and experience as much as possible – it will simply make you a better musician.

Maggie Hamilton

Choir & Organ shines a global spotlight on two distinctive fields of creativity, celebrating inventiveness and excellence in all their forms.

We aim to inspire our readers through giving a platform to conductors, organists, composers, and choirs of every kind; and by showcasing the imaginative craft of pipe organ building across the centuries, critiquing new organs and tackling ethics in restoring historic instruments.

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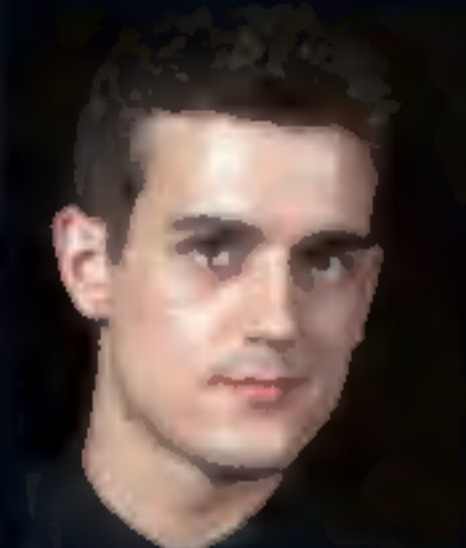
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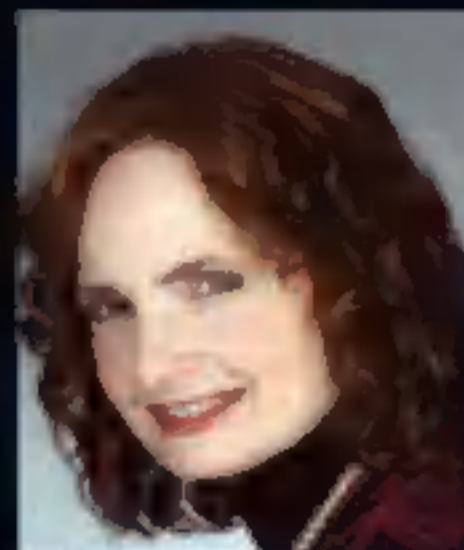
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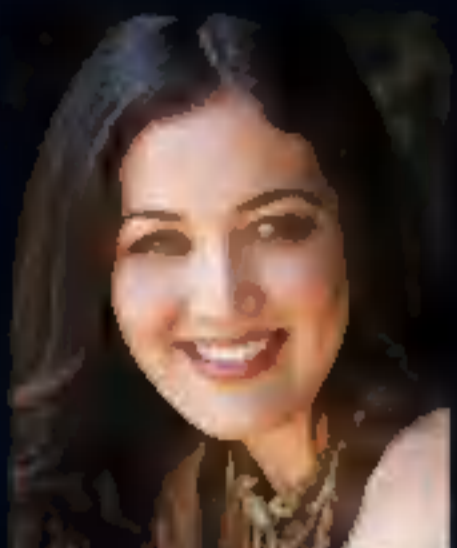
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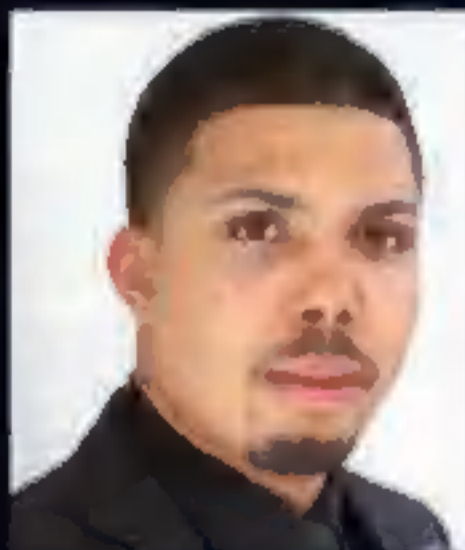
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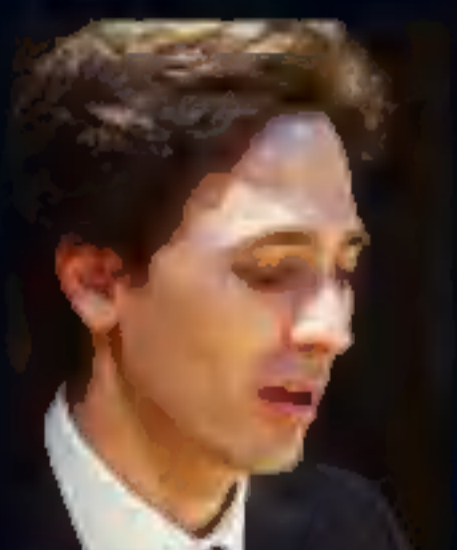
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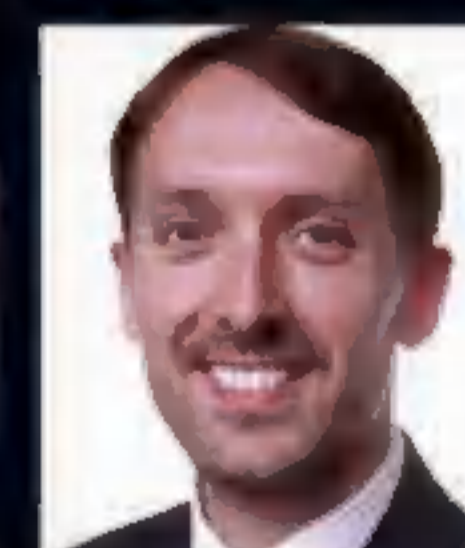
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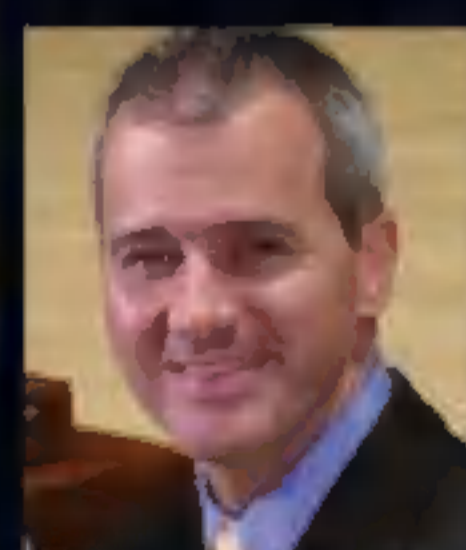
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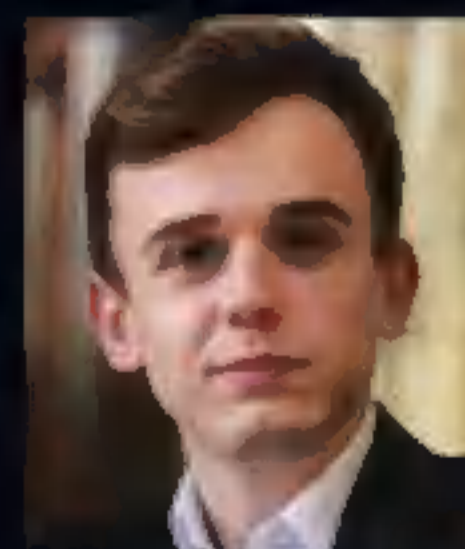
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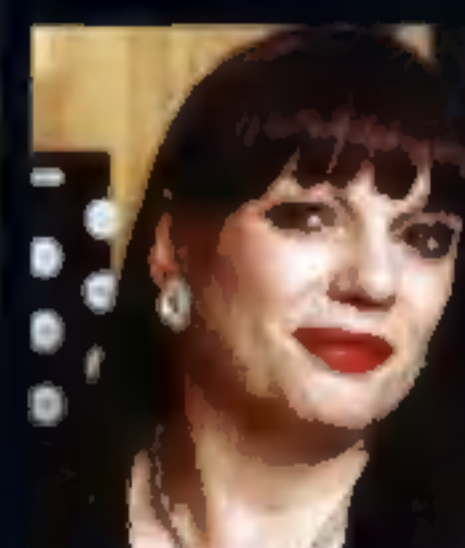
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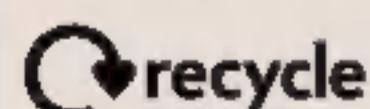
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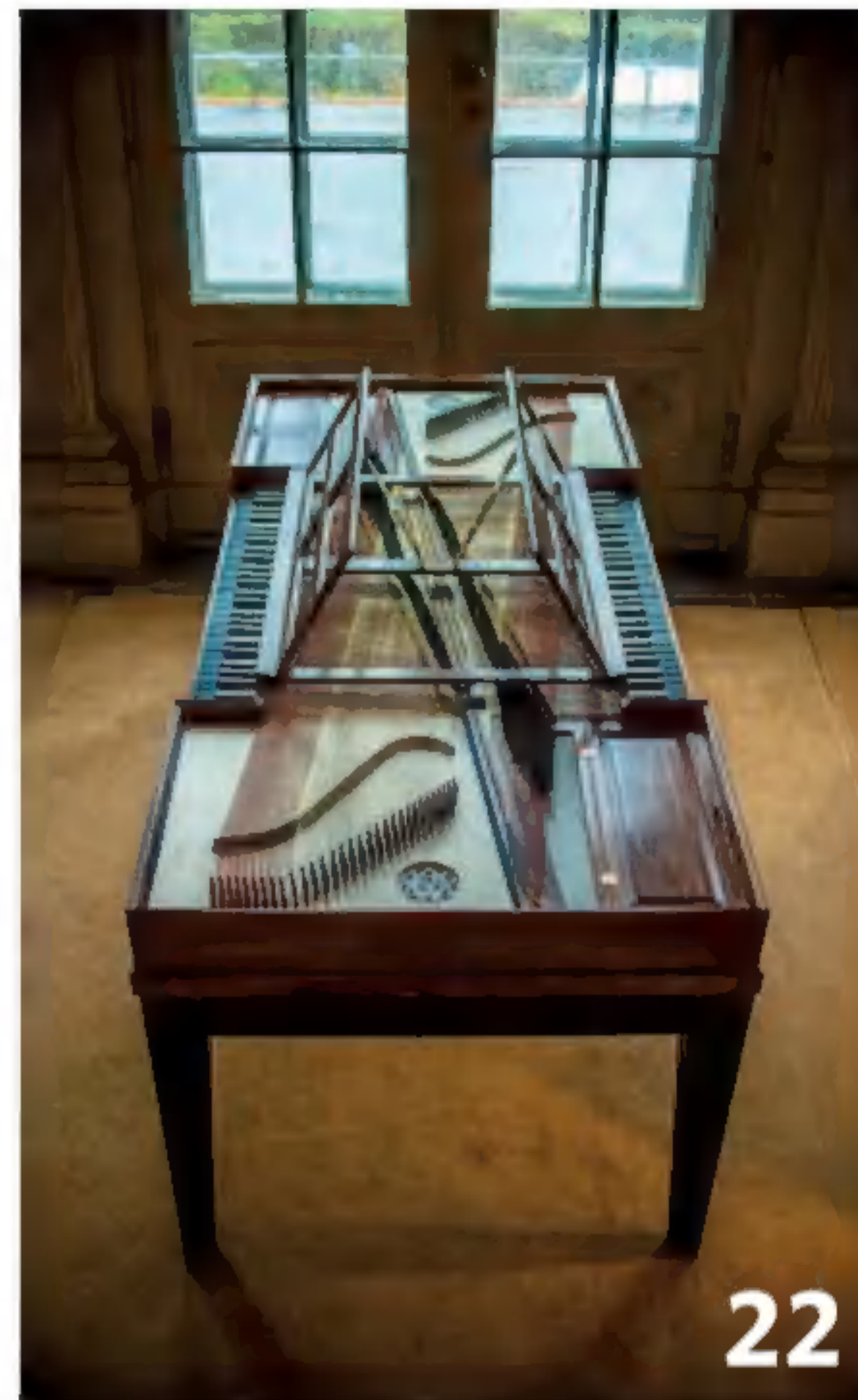
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Honed by participation in Genesis Sixteen, these
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COVER PHOTOGRAPH © SVEN ANDERSSON

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HUNGARIAN WIN IN NORTHERN IRELAND



▲ Winner Ivan-Bogdan Reincke at the console of the Walker organ in St Patrick's Church of Ireland Cathedral, Armagh

IVAN-BOGDAN REINCKE, 21, FROM HUNGARY has won first prize in the Northern Ireland International Organ Competition (NIIOC), held at St Patrick's Church of Ireland Cathedral, Armagh, on 19 August 2019. Reincke is a student at the Franz Liszt Academy of Music in Budapest. His winning performance began with J.S. Bach's Prelude in D major BWV 532, included works by Schubert and Vierne, and finished with Olivier Messiaen's 'Transports de joie' from *L'Ascension*.

The first prize includes a £1,500 award and seven public recitals in venues such as St Thomas Church Fifth Avenue, New York, Westminster Abbey, King's College, Cambridge, and St Anne's Cathedral, Belfast. Reincke commented, 'I'm incredibly happy. I didn't think I had a chance of first place, as everyone played so well. I'm really looking forward to the recitals on the renowned organs. I will also use the prize money to finance the cost of my studies.'

Second prize in the senior section, which includes recitals in Stockholm and Cambridge, was won by James Anderson-Besant, 20, who is junior organ scholar at St John's College, Cambridge; and third prize, including recitals in Paris and Glasgow, went to Joshua Hughes, 20, a student at the Royal Birmingham Conservatoire. Killian Homburg (DE) and Jonathan Lee (AU) were highly commended.

The Dame Gillian Weir Medal, awarded for a performance of one work which the chair of the jury considers to be the most outstanding in the senior category of the competition, and sponsored by Allen Organs NI, was awarded to Julia Raasch, 21, a student of the Franz Liszt

University of Music in Weimar, for her performance of Reger's Toccata in A minor from *Zwölf Stücke*, op.8. The Bach Prize for a performance of a work by J.S. Bach went to Killian Homburg, 18, of the University of Music and Theatre, Leipzig, who played the Vivace from the Sonata no.3 in D minor BWV 527.

Jury member Katherine Dienes-Williams told *C&O*: 'It was a huge privilege to listen to so many astonishingly talented young performers. The judges faced many difficult choices, but were unanimous in their thinking and were delighted to award the Dame Gillian Weir Medal to Julia for her breathtaking performance of Reger. From the first notes we were captivated by the energy and excitement she created within her performance, while we were only too aware not only of the technical mastery she displayed but also her tremendous skill in coaxing the organ through many registration and dynamic changes to produce a performance full of romanticism, fire, passion and joy in abundance.'

'Our first place winner, Bogdan, chose a beautifully contrasting programme of works, throughout which he crafted every note with musicality. His own musicianship resounded so clearly throughout all of his performances and it is always so exciting to hear this level of communicative interpretation conveyed so convincingly through such masterful playing. His programme was an utter delight to listen to and he was indeed a very worthy first place winner who will no doubt go on to delight audiences through the performance opportunities he is offered as part of his prize.' www.niioc.com

THE BIG PICTURE

ABERDEEN CITY COUNCIL, master of the Queen's Music Judith Weir and *sound*, a 'new music incubator' organisation based in north-east Scotland, have joined forces to mark the re-opening of Aberdeen Art Gallery with the world premiere of Weir's 2017 work, *The Big Picture*.

Aberdeen Art Gallery is home to one of the finest collections in the UK, including works by important Scottish artists, designers and makers such as Henry Raeburn, Joan Eardley, Samuel Peploe, Rachel McLean, Bill Gibb and James Cromar Watt, as well as Claude Monet, Barbara Hepworth, Francis Bacon, and Tracey Emin.

The £34.6m project, which began in 2015, is set to transform the Art Gallery, concert venue Cowdray Hall, and Remembrance Hall into a major cultural attraction.

The new work, a co-commission by the Council and *soundfestival*, celebrates the creativity of Aberdeen, bringing together schoolchildren and amateur singers with professional instrumentalists and the singers of Con Anima. Weir, whose parents both came from Aberdeenshire and who has a long connection with the city, told *C&O*, 'Wishing to examine a subject important, in different ways, to both the visual arts and music, I decided to write about colour. Pursuing the relationship between music and colour to its logical conclusion, composers have often discussed whether musical tones and keys can be related to particular colours; the extreme form of this phenomenon is "synaesthesia", where listeners experience musical sound visually, in colour.

'Although I have never sensed music this way, I realised after long reflection that I had certain clear ideas about certain keys "belonging" to certain colours; and I have explored these personal perceptions in *The Big Picture*, a cantata in five colour-themed movements.'

The 17-minute work, which sets texts by King Henry VIII, Wallace Stevens, Robert Frost, John Boyle O'Reilly and Christina Rossetti is scored for SATB choir, unison chorus, clarinet, percussion and keyboard. The world premiere – given by Exaudi and local performers, conducted by Aberdeen University's organist and master of chapel and ceremonial music Roger B. Williams, and by John Horton – will take place at a private performance on 31 October, followed by the first public performance on 2 November. Booking details: bit.ly/34bEKgZ

▼ Architect's impression of the redeveloped Aberdeen Art Gallery complex



IN BRIEF

Corrections

In the September issue Scholarships & Voice Trials supplement, the photo on p.57 was of Timothy Parsons, Exeter Cathedral assistant director of music, not organ scholar; and the photo on p.58 was of Timothy Noon conducting the boy and girl choristers of Exeter Cathedral, not St Mary's Episcopal Cathedral, Edinburgh. And the email for St Mary's Warwick director of music Oliver Hancock is dofm@stmaryswarwick.org.uk.

In August, **Marius Herb** won 1st prize in the Wuppertal International Organ Competition. Herb, who was born in 2000 in Augsburg, takes away a prize of €8,000.

A new, **£9.5m music institute** is to be built in the West Midlands. A former office building, Cable Plaza on The Waterfront at Brierley Hill, is being given a complete facelift by Overbury, the UK's leading fit out and refurbishment specialist. When completed, the institute – Resonance – will have a mixture of classrooms, lecture theatres, recording studios, practice rooms and radio studios. It will offer degrees for students seeking a career in a range of music industries, and will also be a community music hub. It is due to open in September 2020.

On 13 Oct the Leipzig vocal ensembles **amarcord** and **Calmus** will receive the Opus Klassik award in the 'Choral Recording of the Year' category. The award is presented by Germany's Verein zur Förderung der Klassischen Musik e.V. The artists have won the award for *Leipziger Disputation*, their first joint CD production, released by Carus [CAR 83497]. The core of the disc is Antoine Brumel's 12-part Mass, which it is assumed was heard on the occasion of the Leipzig Disputation in 1519 – a three-week discussion between Martin Luther and the papal theologian Johannes Eck in Leipzig's Thomaskirche.

FORTHCOMING EVENTS

abcd

INSPIRING CHORAL LEADERSHIP

Emerging/Progressive Conducting Courses

12 & 13 Oct, *St Gabriel's, Pimlico, London*
Observer places are available on this joint course, for those with experience in singing and/or conducting to develop existing skills, and for those who work with at least one choir on a regular basis and wish to further develop their technique.

Basic Conducting Skills Day

6 Oct, *Hall School, London*
Led by Suzzie Vango. Practical skills for anyone new to conducting choirs and wanting some help, or who has been conducting for a while and wants to refresh their skills. How to shape sound using gesture, deepening understanding of vocal skills, and how to communicate effectively in rehearsal with your choir.

Initial Course

Oct to Feb (four one-day sessions), *Newcastle*
Tutors include Liz Garnett and Tom Leech. For those who are either new to choral conducting, or have conducted for a while and want to back up their experience with training.

Young Conductor Day

2 Nov, *Magdalen College, Oxford*
With Sarah Tenant-Flowers. For anyone aged 18-25 and interested in leading a choir, or who already has some conducting experience and would like to learn more.

Come and Sing

16 Nov, *Scunthorpe*
An enjoyable day of singing with composer Alan Bullard leading participants through several of his own works.

All **abcd** events and booking are at www.abcd.org.uk/events/abcd-events

NEW ORGAN FESTIVAL FOR NZ

THE CHURCH OF ST MARY OF THE ANGELS IN WELLINGTON is the principal venue in the first New Zealand International Organ Festival, which launched in September.

The festival is promoted by the Zimbelstern Foundation, which aims to build audiences for, and broaden the appeal of, the organ, as well as creating and promoting opportunities for artists from New Zealand and overseas.

Following four concerts in St Mary's, the event also presents performances in other North Island towns and cities: Rotorua, Hamilton, Hastings, Masterton and Auckland. Featured organists included Sergio Orabona (IT), Mateusz Rzewuski (PL), Michael Stoddart (UK), and New Zealand organists Douglas Mews and Paul Rosoman (also the foundation's artistic director).

In 2006, the Wellington organ was named after the celebrated New Zealand choral director, organist, teacher and composer Maxwell Fernie, who was director of music from 1958 until his death in 1999. The III/65 west gallery instrument was built in 1958 by the Auckland firm of George Croft and Son Ltd, to Fernie's tonal design and pipe-scaling. In 1984 the organ was extensively rebuilt and extended by the South Island Organ Company of Timaru, once again to specifications drawn up by Fernie and under his careful supervision. Fernie died in 1999; his work is continued by a trust, and in 2006-07 the organ – unique in NZ – received a further restoration by the South Island company.

† The console of Wellington's Fernie Organ



REMEMBERING LEIGHTON

DELPHIAN RECORDS



▲ The Choir of St Mary's Cathedral, Edinburgh, has a close affiliation with the music of Kenneth Leighton

EDINBURGH LABEL DELPHIAN RECORDS is to mark the 90th anniversary of the birth of the composer Kenneth Leighton with two recordings: a re-release of the complete piano works, performed by Angela Brownridge, and *Sacred Choral Works*, performed by the Choir of St Mary's Cathedral, Edinburgh.

Leighton was born in Wakefield on 2 October 1929 and gained his early musical experiences as a chorister at the city's cathedral. There, he was particularly drawn to the music of Palestrina and late 16th-century vocal polyphony, which surfaced in the austerity of his musical language during his middle years, and marked the textural clarity of his mature works. 'Church music,' Leighton wrote, 'is undoubtedly a channel of communication for me' – one that remained open throughout his working life.

The new recording of Leighton's choral works will be conducted by St Mary's Cathedral's organist and master of the music, Duncan Ferguson. 'For us at St Mary's there is a particular association with his music,' he told *C&O*, 'given Leighton's position as the University of Edinburgh's Reid Professor of Music, his friendship with my sometime predecessor Dr Dennis Townhill, and as a regular attendee for services and concerts at the cathedral.'

'As we approached the 90th anniversary of Leighton's birth it seemed the perfect opportunity for us to record his best-known choral works but also, importantly, some of his rarely performed and unrecorded pieces. Alongside the carols *Lully, lulla, thou little tiny child* and *Of a rose is all my song is Wassail!*, a very effective arrangement of the Gloucestershire folk song strikingly different to the style we recognise so well from Leighton's original compositions.'

The choir has also recorded one of Leighton's last pieces, the *Missa Sancti Petri*, written for Peterborough Cathedral in 1987, a year before his death. 'The work is more demanding to perform and to listen to than many of Leighton's works,' says Ferguson, 'but all the more rewarding for it, including the incredibly moving *Agnus Dei* in which Leighton reflects elements of his earlier work, the *Crucifixus pro nobis* (also recorded on the disc), and in which one cannot help but sense that the end is not far away.'

Two important works written for St Mary's and first conducted by Leighton with the cathedral choir are also recorded: *Awake my glory*, setting words by Christopher Smart: 'It's colourful in style and not dissimilar to Smart's text used by Britten in his *Rejoice in the Lamb*'; and *What love is this of thine?* – 'a fine unaccompanied work written to mark the 25th anniversary of Dennis Townhill's tenure as cathedral organist at St Mary's.'

Kenneth Leighton: Sacred Choral Works [DCD 34218] is due to be released on 29 November 2019.

EVENTS

Organ students from the Royal Academy of Music will perform the classic silent horror film *Nosferatu* (1922), with improvised organ and live electronics, directed by visiting professor Franz Danksagmüller. The performance is at 7pm on Monday 7 Oct in the Academy's Duke's Hall.

The **1st International Organ Competition 'Fiorella Benetti Brazzale'** takes place in the Italian city of Vicenza from 7-11 Oct. Repertoire for the finals, which take place in the cathedral, includes a commissioned piece, *Postludio sull'antifona Salve Regina* by Pierangelo Valtinoni. First prize is €2,500. The jury comprises Giancarlo Parodi (IT, president), Ludger Lohmann (DE), Roman Perucki (PL), Marco Ruggieri (IT) and Enrico Zanovello (IT).

The 2019/20 **Leamington Music Winter Season** opens on 4 Oct, and includes a performance by The Gesualdo Six (pictured; 6 Oct, St Mary's, Warwick) of their new programme, 'Music of the Heavenly Spheres' – works by composers from Hildegard of Bingen



through to Owain Park and Tim Watts. Events later in the season include a concert of early music given by Musica Secreta (12 Nov); *Stile Antico* evoking 'A Spanish Nativity' (10 Dec); Christmas with the Carice Singers (16 Dec); and 'Guillaume de Machaut – Portrait of a Genius', with the Orlando Consort (24 Mar). Further details from 01926 334418, royalspacentreandtownhall.co.uk.

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A FATHER WILLIS BACK IN ACTION

LIVERPOOL BLUE COAT SCHOOL is to launch a national organ scholarship scheme, following the restoration of its historic pipe organ, due to be re-installed by the Liverpool firm of Henry Willis & Sons this month.

The II/21 Willis instrument is the centrepiece of a wider restoration of Shirley Hall in Wavertree; the organ was moved there from the old Blue Coat Hospital School buildings in 1901, and would have been listened to daily by Beatle John Lennon's father Alfred, who attended the state school from 1921-29.

Internationally significant due to its size, quality of workmanship and originality, the historic instrument has had little alteration in its 144-year history and will now be the subject of an exciting new music and social project at Blue Coat School.

Once the organ is back to full working order, the School will launch the Blue Coat Organ Scholarship scheme as a legacy of the National Lottery-funded restoration. Open to pupils from across the UK, the scheme will offer unsurpassed training at a national level and help address the shortage of organists, in particular female players.

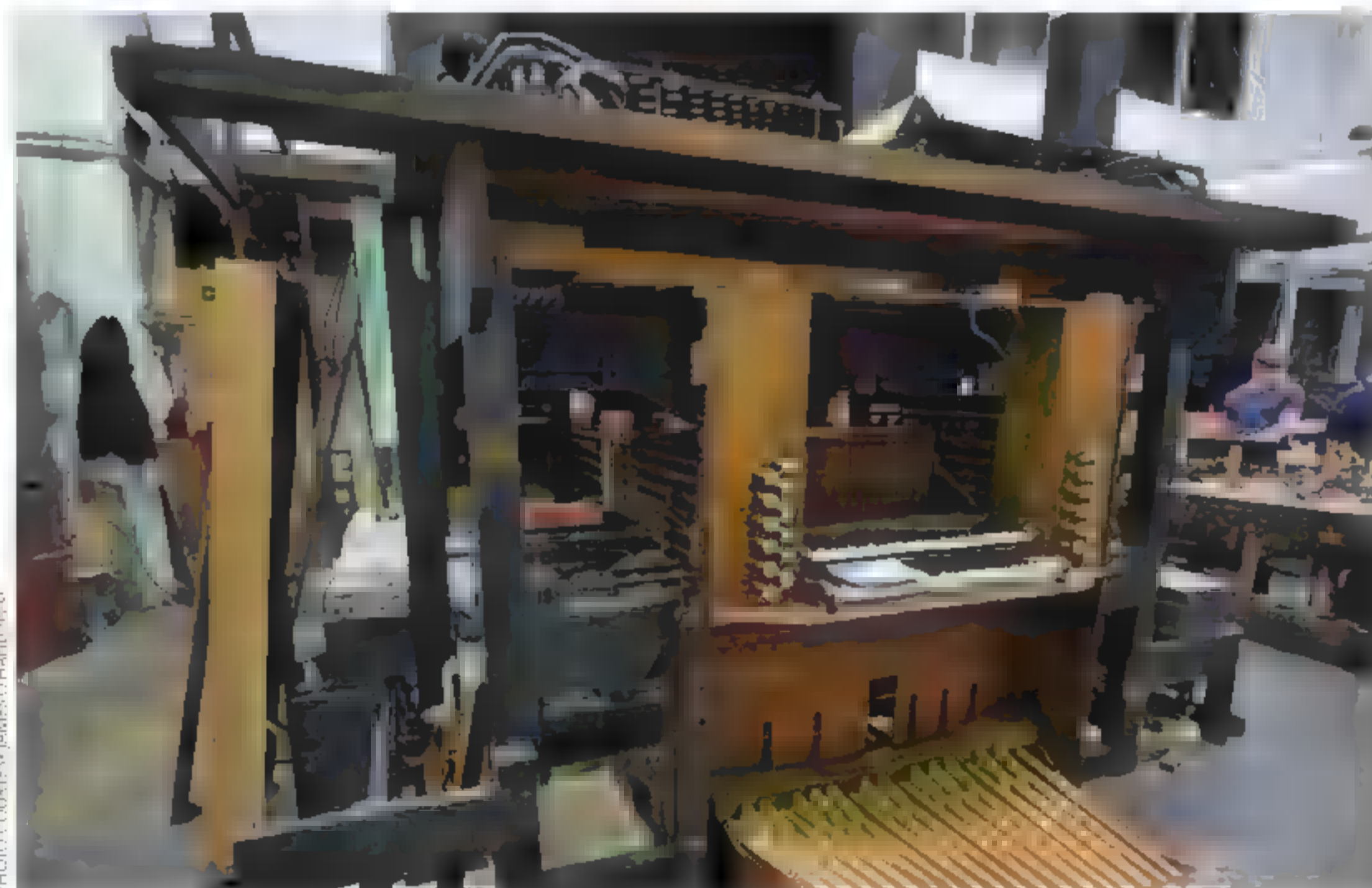
The scheme is supported by Blue Coat

alumnae – known as 'Old Blues' – Dr Chris McElroy and Lee Ward, directors of music at Liverpool Cathedral and Liverpool Metropolitan Cathedral respectively. It will not only aim to keep playing organ music alive but will reinforce Liverpool's place on the classical music map.

With the help of community volunteers, the organ restoration project will also see the 19th-century organ become the heart of regular public concerts for the first time; a 50-member community choir will be formed; the school archive will be digitally catalogued; and a new website developed for the organ and the school. The 'Father Willis's Wicked Workshops' programme will feature the organ leading interactive music, heritage and science workshops for primary school pupils from disadvantaged areas of Liverpool and for specialist school pupils, such as Royal School for the Blind Liverpool. This will include 'Willis's Waves' workshops, led by a retired physics teacher, which will use the organ's mechanics to teach the principles of sound waves.

The Blue Coat School Community Choir, under Chris McElroy, will perform at a Celebratory Concert to relaunch the Willis organ on 29 January 2020.

▼ The Blue Coat School organ under restoration in the workshops of Henry Willis & Sons



EVENTS

OrganPromotion has announced a **five-day masterclass by Olivier Latry** from 8-12 Jan 2020. 'Vierne and His Teachers Franck and Widor' will take place in Hamburg, on the 1998 Th. Kuhn III/65 organ built in French romantic style in



the Johanniskirche Altona (Evangelical Lutheran). The main language will be English. Fourteen players will be selected from those who register for the masterclass, based on the repertoire they have chosen. Also planned are visits to the restored Silbermann organ in the Sankt-Jacobi-Kirche and to the 1955 Rudolf von Beckerath organ at Sankt-Petri-Kirche, as well as a city tour. Registration is €240 (€180 for students) for participants; observers €150. Hotel accommodation near the church is €60/ person (double occupancy), or less in a nearby hostel. Contact: Michael Grüber, +49 7451 900 7992, Michael.Grueber@organpromotion.de. OrganPromotion.org

Individuals and choir members are invited to take part in the **Annual Choral Festival** of the Royal School of Church Music Oxfordshire, which takes place on 12 Oct in St Mary the Virgin, Henley-on-Thames, directed by Paul Hale. The Festival booklet containing all the music is now available, and details of regional rehearsals and learning sessions are listed at bit.ly/2PyF7yQ; the booking form is at bit.ly/32kwE3Q.

EVENTS

The London premiere of James MacMillan's new Symphony, '**Le grand inconnu**', takes place on 14 Oct in the Barbican Centre. The work – an exploration of the Holy Spirit – was commissioned by the Genesis Foundation for The Sixteen and Harry Christophers, who give the London premiere together with Genesis Sixteen and the Britten Sinfonia. The concert also features the UK premiere of MacMillan's *The Sun Danced*, an ecstatic choral celebration of the Miracle of Fatima, premiered in 2016 in Portugal, alongside music by Pärt and Britten. Box office: 0845 120 7550, barbican.org.uk

Music management company **HarrisonParrott** celebrates its 50th anniversary on 6 Oct by taking over London's Southbank Centre for '50 Years in ■ Day'. The event features HarrisonParrott artists in concert in the QEH and RFH, and in conversation with SBC director of music Gillian Moore. HarrisonParrott chair Jasper Parrott said: 'Our day of performances and talks on 6 October is not just a way of looking back over the past 50 years, but more importantly it's a day of celebrating what HarrisonParrott is today and our future ... The arts are crucial to a civilised society and while we continue to live in uncertain times, HarrisonParrott's commitment to nurturing and presenting excellence is stronger than ever.' harrisonparrott.com/hp50

An organ training day on **Hymns and Voluntaries** takes place on 19 Oct in Holy Trinity, Windsor, organised by the Royal College of Organists and RSCM Berkshire. Other RCO events include ■ **Performance Class** (12 Oct, Lincoln Cathedral); **Teach the Organ** (St Giles Cripplegate, London: class 1, 19 Oct; class 2, 26 Oct); **Oh, so sixties!** with James Parsons (19 Oct, Newcastle upon Tyne); and **Adlington's time capsule**, exploring repertoire on the oldest working organ in the UK, with Daniel Moulton (31 Oct). rco.org.uk/events.php

MUSIC TO MARK 750 YEARS



COURTESY WESTMINSTER ABBEY

■ The 13th-century Westminster Abbey church plays ■ key role in the life of the nation

THIS OCTOBER, WESTMINSTER ABBEY will mark the 750th anniversary of the consecration of Henry III's Abbey, the 13th-century church which stands at the heart of the nation to this day.

Henry III was devoted to St Edward the Confessor, and in his honour he rebuilt St Edward's 11th-century Abbey in the new Gothic style of architecture. Work started in 1245 and the consecration of the church took place on 13 October 1269.

The Abbey is famous for its role in national life as the coronation church, and it is the final resting place of 17 monarchs alongside countless figures of repute and importance. Among these are George Frideric Handel who is buried in Poets' Corner, and Henry Purcell, Ralph Vaughan Williams, Charles Villiers Stanford and Herbert Howells, who lie in Musicians' Aisle.

As part of the 750th anniversary celebrations, in a special series of four Sunday recitals at 5.45pm, organists from Westminster Abbey and St Margaret's Church will present music written for famous occasions at the Abbey and by composers who worked here and are memorialised here: Greg Morris, director of music, St Margaret's Church, Westminster Abbey (13 Oct); Matthew Jorysz, assistant organist (20 Oct); Alexander Hamilton, organ scholar (27 Oct); Peter Holder, sub-organist (3 Nov).

The Abbey has also commissioned ■ new commemorative anthem: director of music James O'Donnell told *C&O*: 'Matthew Martin's *Our cornerstone* will receive its first performance at a special service on 15 October. The text is derived from two sources: the Latin hymn "Angularis fundamentum" and the English hymn "'Tis good Lord to be here"'

westminster-abbey.org

WILLIS EXTRAVAGANZA FOR SOMERSET

THE CHURCH OF ST MARY MAGDALENE, TAUNTON is to mount a series of concerts to celebrate the restoration of its Father Willis organ.

An inaugural gala organ, choral and brass concert will be presented by the augmented church choir with local organists and musicians, led by director of music Miles Quick (12 Oct); James Lancelot, canon organist emeritus of Durham Cathedral, will give a celebrity recital (20 Oct), followed by an Elgar lecture recital by Andrew Millington, former director of music at Exeter Cathedral (23 Nov).

The events are the culmination of a £250,000 programme of restoration by the Devon organ builder Michael Farley. While the church's organ history began in 1708 with an instrument started by 'Father' Smith, the present organ, by Father Willis, was built in 1882 at a cost of £1,400, a very large sum at the time.

In 1907, at which date the organ had 44 speaking stops and 1,838 pipes, the local firm of Geo. Osmond & Co. made some minor alterations, but the biggest change came with a £500 rebuild in 1931 when Osmond's changed the action from mechanical tracker to direct pneumatic, and an electric blower



■ The restored pipework at ■ Mary Magdalene, Taunton

was installed – the organ had evidently been pumped by hand until that time. With no further major restorations since that time, the instrument escaped any fashionable neo-classical revisions of the post-war period.

The programme of work proposed by consultant Ian Bell included renewal of the action, most of the leatherwork and attention to the soundboards; cleaning and repair of

all the pipework; and renewal of the console with the installation of a modern digital capture system.

Miles Quick told *C&O*, 'The work of Michael Farley and his dedicated team has retained the wonderful romantic nature of the instrument, making the organ reliable, more versatile, and fit to support worship and musical events in Taunton in the 21st century.'



The Royal School of Church Music (RSCM) has awarded a musical development scholarship worth up to £1,000 to ■ parish music director in the Roman Catholic diocese of Northampton. Helen Murphy (left) plays the organ and leads the choir at Our Lady of the Sacred Heart, Wellingborough; she is responsible for the church's musical life, maintaining a full programme of traditional hymns and anthems, including plainsong, while composing her own music for the liturgy. Murphy is also the honorary secretary of the Northampton and District Organists' Association and supports choral events across Peterborough and Northampton dioceses.

The Music Development Scholarship is delivered in the form of a week's residence and tuition at the RSCM's summer school, which Murphy attended in August 2019, taking part in a range of workshops led by church music experts and leading composers of modern music for worship.

The International Summer School is a triennial educational event for the RSCM. This year it brought around 60 delegates and experts from across the world to Belsey Bridge Conference Centre in Norfolk. Delegates toured the Angel Roof churches and cathedrals of East Anglia. Lectures and debates ran in tandem with tuition in copyright, finance, service planning and music arranging; composers worked with Cecilia McDowall, and church organists participated in ■ masterclass. The week culminated in a Eucharist sung with the RSCM's Millennium Youth Choir at Norwich Anglican Cathedral. rscm.org.uk

SEARCH FOR SOLACE

ST JOHN'S, SMITH SQUARE will host the European premiere of *The Sacred Veil*, a new 12-movement work from Grammy-winning composer Eric Whitacre and poet/lyricist Charles Anthony Silvestri, telling a story of love, loss and grief (25, 26 Oct).

Silvestri's wife, Julie, died of ovarian cancer at age 36 in 2005, leaving two young children. His texts, written collaboratively with Whitacre, and the score tell a story of courtship, love, loss and the search for solace. Silvestri has provided choral texts and opera libretti for composers Ola Gjeilo, Kim Arnesen and Dan Forrest, and for ensembles and institutions ranging from high schools to Houston Grand Opera, the King's Singers, San Francisco Gay Men's Chorus, Westminster Choir College and Westminster Abbey.

The 50-minute work, scored for SATB choir, solo cello and piano, was co-commissioned by the Los Angeles Master Chorale, Monash Academy of Performing Arts, Melbourne (AU) and NTR ZaterdagMatinee for the Netherlands Radio Choir. The work was premiered at Walt Disney Concert Hall, Los Angeles, in February 2019, conducted by the composer.

The Sacred Veil received unprecedented acclaim from the media, concert-goers and participating artists following the premiere, and is Whitacre's most extensive choral work to date. The *LA Times* critic noted that *The Sacred Veil* 'memorably celebrates the precarious beauty of life, offering the welcome consolation of art and a momentary stay against our collective fate.'

The London performances will be given by the Eric Whitacre Singers, with Christopher Glynn (piano) and Jeffrey Zeigler (cello), under the baton of the composer. Whitacre and Charles Anthony Silvestri will participate in a pre-concert talk before each performance. The concerts will open with two of Eric Whitacre's most popular works, *Lux Aurumque* and *Leonardo Dreams of his Flying Machine*. Booking details: bit.ly/2ZDASIC



■ Whitacre and Silvestri at the LA world premiere of *The Sacred Veil*

PREMIERES [RP = REGIONAL PREMIERE]

James MacMillan: The Sun Danced [RP]
Gnessin College Choir/Walker
2 Oct, Zaryadye Concert Hall, Moscow, RU

Melissa Dunphy: Waves of Gallipoli
Saint Louis Chamber Chorus/Barnes
6 Oct, Masonic Prince Hall Grand Lodge,
St Louis, MO, US

Phillip Cooke: Ave regina caelorum
Cappella Nova/Tavener
6 Oct, King's College Chapel, Aberdeen, UK

Phillip Cooke: When in Our Music
Douglasville First United Methodist Church
Choir/Gilreath
6 Oct, Douglasville First United Methodist
Church, Douglasville, GA, US

Phillip Cooke: Salve regina
Novantae Singers/McTaggart
6 Oct, The Cumnock Tryst, St John's Church,
Cumnock, UK

Anders Hillborg: The Breathing of the World
St Jacobs Chamber Choir, Theo Hillborg (sax),

Filip Graden (vc)/G. Graden
12 Oct, St James's Church, Stockholm, SE

**Torsten Rasch: Seven – an interpolation for the
Schütz St Luke Passion**
RIAS Kammerchor, Anna Carewe (vc)/Doyle
13 Oct, Heinrich-Schütz-Musikfest, Weißenfels, DE

**Karl Jenkins: Miserere: Songs of Mercy and
Redemption (excerpts)** [RP]
Kathryn Rudge (m-s), Crouch End Festival
Chorus, Abel Selaeocoe (vc), Royal Philharmonic
Orchestra/Jenkins
13 Oct, Royal Albert Hall, London, UK

James MacMillan: The Sun Danced [RP]
The Sixteen/Christophers
14 Oct, Barbican Hall, London, UK

Matthew Martin: Our Cornerstone
Westminster Abbey Choir/O'Donnell
15 Oct, Westminster Abbey, London, UK

Magnus Lindberg: Triumph to Exist [RP]
Music Centre Choir, Finnish Radio SO/Lintu
16 Oct, Helsinki Music Centre, FI

Roxanna Panufnik: Four Choral Seasons
Bach Choir, Philharmonia Orch/Hill
17 Oct, Royal Festival Hall, London, UK

Judith Weir: blue hills beyond blue hills
BBC Singers, Ligeti String Quartet/Jeannin
18 Oct, Milton Court, Barbican, London, UK

Cecilia McDowall: Brightest Star
Chœur de l'Orchestre de Paris/various
20 Oct, Conservatoire Gabriel Fauré, Paris, FR

**Bob Chilcott: O Lord thou hast searched me,
and known me**
Choir of Westminster Cathedral/Baker
24 Oct, Westminster Cathedral, London, UK

Eric Whitacre: The Sacred Veil [RP]
Eric Whitacre Singers, Jeffrey Zeigler (vc),
Christopher Glynn (pno)/Whitacre
25 & 26 Oct, St John's Smith Square, London, UK

Judith Weir: The Big Picture
Exaudi and local performers/Williams & Horton
31 Oct, 2 Nov, Aberdeen Art Gallery, UK

Please email items for News and Letters to the Editor for publication in future issues to maggie.hamilton@markallengroup.com, or post to The Editor, Choir & Organ, Mark Allen Group, St Jude's Church, Dulwich Road, London SE24 0PB, UK.

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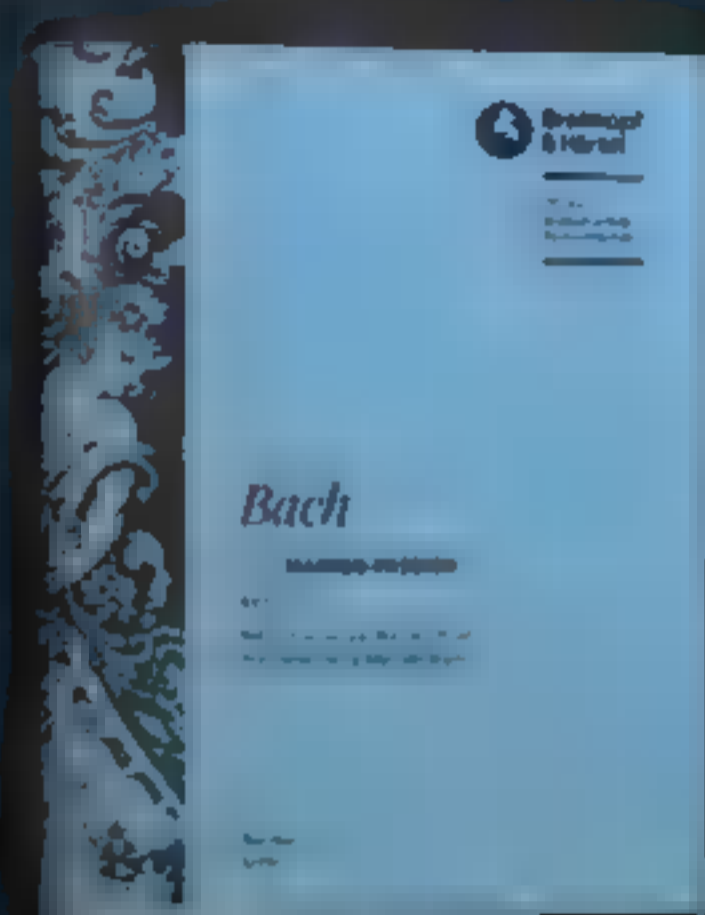
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BOOSEY & HAWKES

An immersive experience

They began singing together in the Genesis Sixteen programme, and didn't want to stop.
Clare Stevens meets members of the Echo choir

It is unusual to come away from a performance of Purcell's *Dido and Aeneas* feeling awestruck by the performance of the chorus. But with no disrespect to the excellent principals in Ryedale Festival's production that toured three Yorkshire churches in July, it was the eight-strong chorus, some of whom also took the smaller roles, that made the biggest impression on me. I've never seen or heard a *Dido* chorus that changed character so effectively between one scene and the next, both physically and vocally – their transformation from courtiers to members of a witches' coven to sailors and their molls and back seemed almost magical, and the quality of their singing played a huge part in the success

of the opera. The performance was semi-staged, with minimal props, simple but very effective costumes and no scenery.

Yet these singers were not operatic specialists; they were members of the Echo choir, resident for the first week of the festival. I saw a morning performance of *Dido* in Helmsley, and the same evening they reassembled down the road in Kirkbymoorside for a late-night concert on the theme of mortality, performing a wide range of repertoire interspersed by readings from his own work by the poet Roger McGough. Sitting in the pulpit a couple of feet from Echo, McGough seemed mesmerised by their

▼ Echo: the vocal ensemble's trademark is versatility, with a repertoire spanning classical western music, jazz, folksong and improvisation





RUTH FLEWELLYN

▲ Changing character effectively: members of Echo in the Ryedale Festival production of *Dido* ■ *Aeneas* (Sam Cobb, Lindsey James, Elspeth Piggott, Emily Hodkinson, Rosamond Thomas, Oscar Golden-Lee, Ed Woodhouse, Harry Bennett and Sam Gilliatt)

■ performances, and at the end he was reluctant to accept applause for himself but kept deflecting ■ towards the choir, speaking warmly of their skill.

Echo is a young professional ensemble that emerged from the 2015/16 line-up of Genesis Sixteen, The Sixteen's free artists' training scheme that gives ■ group of singers ■ the start of their careers the chance to spend time working intensively on performance projects with director Harry Christophers CBE and associate director Eamonn Dougan. 'That was a particularly inspiring year,' says Sarah Latto, who was part of the team as Genesis Sixteen's second-ever conducting scholar, and now conducts Echo. 'We were lucky enough to get an extra opportunity

premieres of the new instrumental works created as a result of the year-long mentoring programme. This worked so well that Echo has been asked back on its own merit for two more Debut Sounds concerts. The choir has also benefited from promotion by the Chiltern Arts Young Artists Platform 'Take Note'; as a result they were heard by pianist Christopher Glynn, artistic director of the Ryedale Festival, which led to this year's residency.

Echo's Ryedale performances included a 'triple concert' with the Elias String Quartet and His Majestys Sagbutts and Cornetts in the lavish surroundings of Castle Howard. Each ensemble was placed in a different part of the mansion and gave three 30-minute

'I want them all to feel artistically engaged, otherwise they are just jobbing singers'

to spend a weekend in residence at James MacMillan's Cumnock Tryst, and we loved singing together ■ a group so much that after our last performance we decided that ■ many of us as possible would try to carry on.'

Establishing ■ new choir in such a crowded marketplace is challenging, but Echo seems to have been remarkably successful. The Genesis Sixteen connection led to an invitation to take part in Debut Sounds, the annual showcase event for the five participants in the London Philharmonic Orchestra's Young Composers' scheme; performances by Echo punctuated the

performances of the same programme, while the audience moved from one place to the next between performances. Echo's selection of short, contrasting pieces ranged from motets by Byrd and Tallis to works by Tippett, Arvo Pärt and Roxanna Panufnik.

The singers were engaged independently for *Dido* and *Aeneas*, for which Eamonn Dougan was the musical director. Sarah Latto credits him ■ well ■ movement director Monica Nicolaides with the imagination and attention to detail that produced such an engaging performance. 'Eamonn's commitment to text and drama

is second to none,' she says. 'Performing the opera three times in addition to our own concerts was really tiring for the singers, but it was a nice thing for them to do.'

'It also meant we were able to work with Flora Curzon, who is a lovely violinist, and some other great instrumentalists. I hope we can go on from that to explore more baroque repertoire. For example, I'd love to do a programme around the *basso ostinato* and show how it was used by different composers throughout Europe within a period of 50-100 years. I'd also like to commission some works for voices and percussion group, a combination that hasn't really been explored much.'

Around a dozen of Echo's concerts so far have been self-promotions. Latto acknowledges that this is risky for a young group, but the choir now has a healthy number of bookings and has just appointed a development manager to help bring in funding to support projects they really want to undertake. Artistic direction and administration are shared primarily between Latto and soprano Samantha Cobb – 'she's been crucial in helping me to establish the choir' – but they are keen to foster a collegial approach to artistic planning and presentation that includes their colleagues. 'We've got an amazing group – I want them all to feel artistically engaged, otherwise they are just jobbing singers. I want them to be artistically invested in what we're doing and bring their own ideas.'

This is particularly obvious in their aspiration to include an element of improvisation in most of their concerts. 'Choral improvisation is rare in our tradition, but Echo's singers are all superb musicians and are more than capable of it. We start with easier ideas, such as a chord progression on which we sing fragments of melodies, then move to free improvisation and from tonal to more atonal soundworlds.'

A second aim is to include in most concert programmes one or more pieces that are not from the western classical canon. 'We want to honour the fact that we're in that tradition, and that will always provide the core of our repertoire, but we don't want to be restricted in terms of genres or be worried about going beyond our normal boundaries and introducing folk, world or rock music.'

Is this something the singers relish? 'I think breaking down the boundaries between genres is already happening with younger musicians in instrumental music,' says Latto. 'It's just taking a bit longer in professional choral singing, where ensembles tend to perform either sacred music or close-harmony arrangements of popular songs; but there is so much more than those two ends of the spectrum. I've done some of my own arrangements for Echo and so have

▼ Conductor Sarah Latto and members of Echo: 'We don't want to be restricted in terms of genres or be worried about going beyond our normal boundaries'



'Meet you in the Maze'

Echo

Saturday 12

October, St Michael

the Archangel,

Southampton,

at 7pm-8pm

Sunday 20 October,

Music Room,

London, at 4pm-5pm

◀ other members of the choir; sometimes we won't have anything written down, we'll work around ■ few melodies.'

Echo's third aim is to have an element of audience participation in most concerts. 'We're all in this position because we love singing – the feeling of singing with a group is very special and we want to share that with our audiences. I'm sure most people who come to hear us have sung somewhere themselves, but maybe not everyone.'

'We'll get them to sing a pedal or a riff or a chorus and we might improvise around it. At Castle Howard, we sang Michael Tippett's version of the spiritual "Nobody knows" and asked the audience to join in with an ostinato "Nobody knows" motif. So far it has always worked very well – I don't think it has seemed cringeworthy or patronising. The musical ideas don't have to be ridiculously easy – people are not stupid. You can do quite complicated things with a group of people, such as *Clapping Music* by Steve Reich – the audience claps the bit that doesn't change.'

The choir's name is a reflection of this desire to bridge the gap between performers and audience. 'There is a huge culture of unintentional intimidation that can discourage people from exploring choral music. We want to be really accessible – that's why we

chose Echo rather than ■ Latin name that not everyone would understand. I want anyone to feel they can come to ■ amazing choral concert, not just people who have been singing in cathedrals their whole lives.' Having said that, Latto adds that her overarching aim is to maintain the legacy of the Genesis Sixteen programme that launched the choir. 'That means performing amazing music to ■ very high level; the reason The Sixteen are so good is that they take the music apart and dissect the meaning of it. Musical excellence has to be paramount, no matter what sort of music we're performing – that's my main goal.'

Next on the agenda for Echo is to bring their 'Meet you in the Maze' concert series to London and Southampton this autumn, with a programme they first performed at the Ikon Gallery in Birmingham. Spanning nine centuries of music – from Hildegard of Bingen, through J.S. Bach to Steve Reich and James Blake – the concert explores aspects of mazes and puzzles, the navigation of the unknown, and the concept of aleatoricism in art. ■

www.echo-choir.com

Clare Stevens works as a writer, editor and publicist in the Welsh Marches, where she sings with Hereford Choral Society.



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Unity of purpose

Twenty-five years after the launch of the Göteborg International Organ Academy, artistic director Hans Davidsson talks to **Anne Page** about what prompted its foundation, its legacy, and a new claviorganum that will play a prominent role in the festival



The city of Göteborg (Gothenburg as it is known in English and German) on Sweden's west coast has for centuries been a focus of international exchange in trade and industry. This year the city celebrates its quarter-century as a major centre in the international organ world with the 25th anniversary of the Göteborg International Organ Academy. The festival's artistic director, Hans Davidsson, has been the inspiration and driving force behind these developments in his native city. His periods of study abroad and years of professional

appointments in the US and Germany have consolidated a global network of scholars, students, performers and organ builders of which Göteborg is an essential part.

Davidsson's philosophy of uniting all aspects of organ art took root early in his career, he explains: 'My first encounter with the sound quality of historical organs came in 1975 (organs at Morlanda and Jonsö) during Göteborg's first organ festival, which was organised by Henrik Jansson, cathedral organist in the city and my teacher before I entered the Academy of Music and Drama in Göteborg. Rune Wählberg, who taught me at the Academy, was inspired by Thurston Dart. Early music performance practice was a continuing influence on his organ performance and teaching, and he invited guests like Ton Koopman and Harald Vogel.' Wählberg encouraged the young Davidsson to attend summer courses (Haarlem 1981 was the first) and to visit historical organs. Davidsson cites Jacques van Oortmerssen, Harald Vogel and Hans Fagius as important influences at this time, followed shortly by Jan Ling, who mentored him for his doctorate on the organ music of Matthias Weckmann – the first doctorate in music performance in Sweden. ▶



▶ The four-manual north German baroque organ in the style of Schnitger, housed in Örgryte New Church, was one of GOArt's first projects

▶ Hans Davidsson, Gothenburg International Organ Festival's artistic director, has been the driving force behind the development of organ culture in the city

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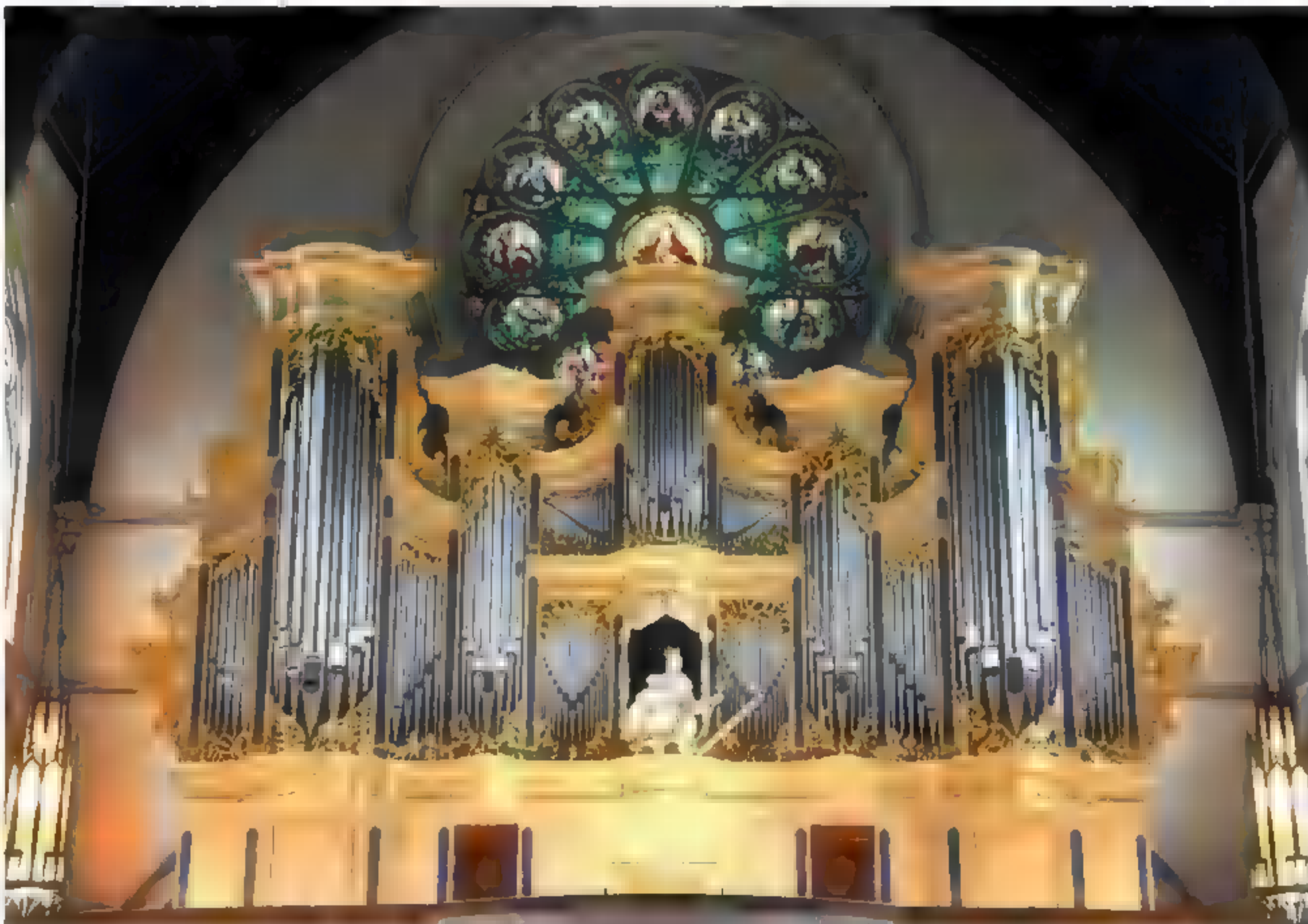


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◀ With the focus on historically informed performance practice taking flight, Davidsson and his associates became convinced of the need for a new meeting place and network for organists, builders and scholars alike. So in 1994 they launched the Göteborg International Organ Academy, inviting organists who were also active as scholars to play, present and teach in workshops.

This, however, was not enough, says Davidsson: 'We were also convinced that new, high-quality instruments with different personalities were needed in our city. A 19th-century French symphonic organ was installed at the Academy, and a large research project to build a north German baroque organ was developed and

built. During these projects, the historically informed approach required an interdisciplinary methodology and collaboration of a kind that had not been applied earlier.' The Göteborg Organ Art Center (GOArt) was established in 1995 at the University of Gothenburg, an organ research workshop that housed technical organ documentation and the GOArt database, as well as creating space for process reconstruction research (reconstructing early crafts technology and applying this in building of new instruments) focusing on materials (primarily metal), wind supply (fluid dynamics), organ pipe and room acoustics, with corrosion research added later in the 1990s. ▶



◀ (clockwise, from far left) The instrument in Morlanda Church, thought to be by Hans Brebus (d.1603), was one of Davidsson's first encounters with a historic organ; Davidsson at the console of the Örgryte Church organ; Eastman School of Music's Craighead-Saunders organ, another GOArt project, was built to the specifications of an instrument by Adam Gottlob Casparini in 1776

◀ GOArt's first projects, carried out between 1995 and 2000, included the North German Organ Research Project, in which Mats Arvidsson, Henk van Eeken and Munetaka Yokota constructed a four-manual north German baroque organ in the style of Schnitger, housed in a church in the Gothenburg suburb of Örgryte. Subsequent projects have included Schnitger-style instruments for the National University of Arts in Seoul, South Korea, Cornell University, US, and a 1776 Casparini research copy for the Eastman School of Music, University of Rochester, USA.

to grow; the Organ Academy and Festival celebrating 25 years in 2019; and significant research results with regard to organ building in historical styles, and the understanding and prevention of corrosion in lead-rich organ pipe metal.

The latest instrument to join the city's growing keyboard collection – a clavichord, owned by Göteborg Baroque – will feature in that specialist ensemble's performance of Handel's *Messiah*, which opens the Festival on 11 October. The ensemble's leader, Magnus Kjellson, initiated and led the project to build a

'GOArt's legacy is its contribution to a holistic view of organ teaching, performance and instrument building research'

How would Davidsson describe the legacy of GOArt? '[Its legacy is] its contribution to a holistic view of organ teaching, performance and instrument building research in Europe, north America and Asia which has been developed through a network of shared interests among persons who have carried out research, built organs in collaborative projects, participated in organ academies, conferences and projects throughout the years. To mention specifically: the integration of organ-related keyboard instruments in research, pedagogy and performance, particularly the pedal clavichord; the unique organ collection in Gothenburg, that continues

combined harpsichord and organ. Rather than the organ pipes being in the same case as the harpsichord, this hybrid instrument has been made after an English – and specifically Handelian – model, with the harpsichord placed at the front of the ensemble and a long action connecting its keyboard with the organ, which stands behind the performers. On the occasion of the Handel commemoration in Westminster Abbey in 1784, the very numerous musicians were kept together by the organist and first violinist visible at the front, with the organ sound coming from behind the group. Kjellson describes the aim as being to keep good contact between the musicians while using a fair-sized organ tuned in mean-tone temperament. The organ was built by Mats Arvidsson and the harpsichord by Andreas Kilström. The organ ingeniously allows for two pitches and 18 notes to the octave, using an 18th-century English invention by Thomas Parker with two sets of sliders allowing the player to select keys on the sharp side or the flat side. The keyboard therefore remains with the familiar 12 notes to the octave, without sub-semitones.

Apart from *Messiah*, the clavichord will also feature in 'Vanitas Vanitatum', a concert of Italian baroque consort music with Göteborg Baroque (13 Oct); a recital with Edoardo Bellotti and Magnus Kjellson (14 Oct); workshops led by Edoardo Bellotti (9.30-11.30am, 14-18 Oct); a workshop led by Joel Speerstra (2-5pm, 14 Oct); and a clavichord symposium (13 Oct), with presenters Joel Speerstra, Peter Holman, Walter Chinaglia, Annette Richards, Eleanor Smith, Karin Nelson, Mattias Lundberg, and Massimiliano Guido.

The festival also includes a celebration of the Swedish composer and organist, Sven-Eric Johanson in his centenary year; and new commissions for mean-tone organ and the baroque organ in Örgryte New Church with live electronics (18-20 Oct). Further workshops take place during the week 14-18 October, and a pop-up museum of the organ as a mechanical, musical marvel

Sven-Eric Johanson (1919-97) A versatile Swedish organist and composer



The 2019 edition of the Gothenburg International Organ Festival pays tribute to the Swedish organist and composer Sven-Eric Johanson, member of the 'Monday group' of prominent mid-20th-century Swedish composers, one of the most important composers of his generation, and a brilliant and extremely versatile musician.

Besides an impressive output of 'pure' art music compositions, he also created border-crossing, experimental music, and he initiated musical happenings of different kinds.

He served as organist of Älvsborg Church in Gothenburg for 25 years, and during his whole life he composed organ music while also improvising in concerts on the instrument. He is perhaps, however, best known and most appreciated as a composer of choral music.

One of the most colourful personalities on the Swedish musical scene, and with an outer appearance reminiscent of Salvador Dalí, Johanson stood out as a jester and prankster – and he often portrayed himself as one. He was, however, at heart a serious-minded artist and an exceptionally prolific composer.



will be present throughout the festival at Artisten (the School of Music and Drama) (11-20 Oct).

Organ students at the university study with Joel Speerstra and Karin Nelson, now responsible for the organ programme and research projects, and the Master's programme in organ and related keyboard instruments in particular has attracted international students. Davidsson himself teaches various classes and courses with the Organ Academy as the platform. 'We are in a dynamic phase of developing our outreach to the general community in Sweden, particularly to children and the young,' he reflects. 'Due to the retirement of many organists, Sweden needs 600 new organists and church musicians over the next 10 years. The Swedish Church offers well-paid positions with good working conditions, but we lack educated organists. So it is crucial to raise interest in the instrument and its music, and to inform organists abroad about the job opportunities in Sweden.' ■

Gothenburg International Organ Festival runs from 11-20 October 2019; bit.ly/2K0gd5i.

Anne Page is an international organ recitalist, founding trustee of the Cambridge Academy of Organ Studies, and professor of harmonium at the Royal Academy of Music.

Claviorganum

MATS ARVIDSSON &
ANDREAS KILSTRÖM (2018)

Principal	8
(B/D) open wooden pipes in the façade	
Quintadena	16
(D) stopped wooden pipes	
Gedackt	8
(B/D) stopped wooden pipes	
Octava	4
(B/D) open wooden pipes	
Quint	3
(D) open metal pipes from c ¹	
Octava	2
(B/D) open wood to B natural, then open metal pipes	
Dulcian	16
(B) can be played from the pedal or the manual	
Regal	8
(B/D) reed stop in the façade	

The instrument can be transposed between 415/465Hz.

B/D (e¹/f¹ in 415Hz)

B/D (d¹/e flat¹ in 465Hz)

▲ A new claviorganum will feature prominently in the 2019 Gothenburg International Organ Festival

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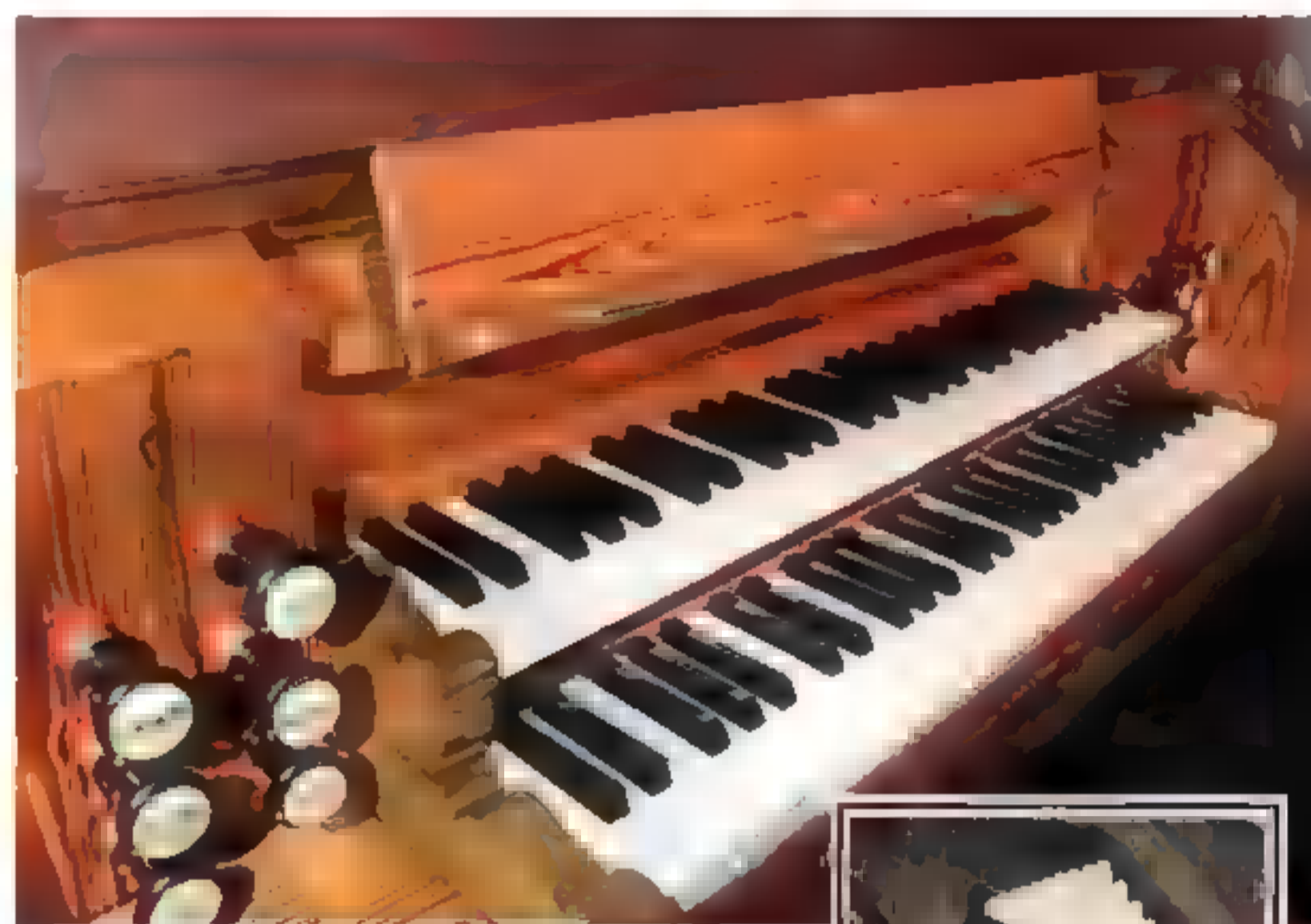
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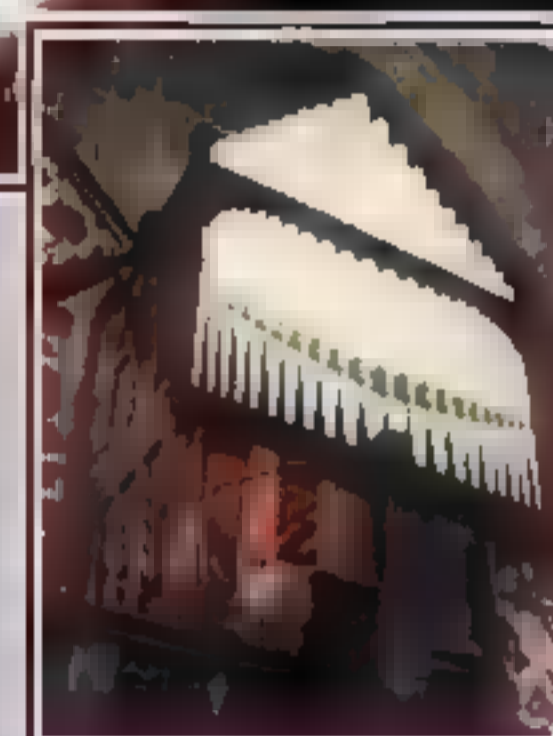
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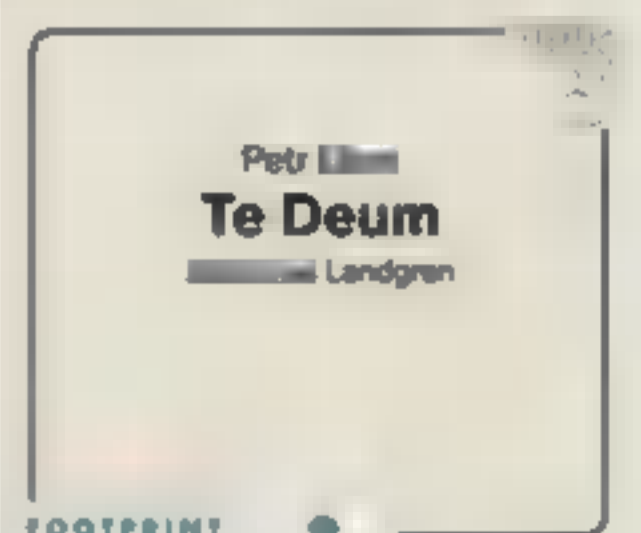
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Open door

His compositional canon is wide-ranging, but it is particularly through his choral works and community operas that Jonathan Dove has involved amateurs of all ages in making music. He talks to **Matthew Power**. PHOTOS © MARSHALL LIGHT STUDIO

This is a significant year for British composer Jonathan Dove. The regular premieres that stream from his pen are testament in themselves to his renown, particularly in the opera and choral genres. This summer he has featured in the Lichfield and Salisbury festivals (and as guest director of the latter), a new work appeared in the BBC Proms in August, and his 2011 comic opera *Mansfield Park* has enjoyed transatlantic premieres and another run this summer at Waterperry Opera Festival, Oxfordshire. He has just turned 60 and received a CBE in HM The Queen's Birthday Honours this year.

A formative experience singing in his local church choir led to a fascination with the sound of the organ.

Although he achieved Grade 8, he found it hard to learn repertoire but could improvise freely. When did he start to write music down? 'I made attempts as a teenager, but I couldn't write quickly enough to catch what I was making up; but I did write a Mass for the church choir.' Pieces that inspired him at this time included Britten's *Missa Brevis* and Vaughan Williams's *Five Mystical Songs*.

Up at Cambridge to read Music, in his final year he took composition lessons with Robin Holloway. His first lesson yields an anecdote which bears repetition: 'I brought along a 20-page serial composition for organ, as I thought that's the sort of thing that would be expected. We had only reached page two when Holloway said, "I'm bored already!" But it was another

▼ Equally at ease writing for amateurs or professionals: Jonathan Dove





◀ decade before I found my own voice as a composer, to write the music that I wanted to hear.' How does Dove define that musical style? 'Often diatonic, with a strong pulse and in which rhythm plays an important part. Now it doesn't seem very startling, but [in the early 80s] that kind of minimalism wasn't common in Europe.'

Work in his twenties came as a répétiteur and arranger for Birmingham Opera, and at Glyndebourne where he was assistant chorus master for a year. 'Ivor Bolton left the post of chorus master and I was offered the job; but I realised that I had enough composition projects to take up the whole year, so – although it meant I would be earning very little – I decided to compose.' The education department at Glyndebourne was exploring outreach; Dove was commissioned to write three community operas (1990-95). He had just worked on a version of Bernstein's *West Side Story* for 200 teenagers and adults, and found it electrifying: 'It was a promenade event in a disused factory. It was immersive and felt like a completely new kind of theatre.'

'The first challenge is to get people to sing when they think they can't'

Initially, Katie Tearle and Anthony Whitworth-Jones at Glyndebourne wanted to commission an opera for schools; Dove suggested enlarging the project to take in a whole town. The result was the community opera *Hastings Spring*.

The amateur choruses of children and adults in those community operas helped to write the actual pieces. How did Dove bring such a diverse group together? 'The first challenge is to get people to sing when they don't think they can. Just through simple breathing exercises and declaiming long vowels, you can find your voice. Then exploring lines of libretto and finding different ways to sing it – breaking the chorus up into small groups – then we would come back together and agree which ways worked best and I would write them down. So everyone was contributing and I was being useful as a composer.' Although Dove doesn't use that model now, it has given him a strong sense of what is an exciting challenge for people and what is impossible.

East London's Spitalfields Festival enjoyed a vibrant time while Dove was its director (2001-06). What is his most vivid memory? 'We commissioned a composer every year, and the piece which stands out most for me is *Scattered Rhymes* (2006) by Tarik O'Regan. It was something of a breakthrough for Tarik, and I was actually quite jealous that I hadn't written it myself!'

The National Youth Choir of Great Britain is one of many entities with which Dove has collaborated

repeatedly. Works include *Antiphon* (double choir, 2015), *Seasons and Charms* (2016), a collection of short pieces for young people's voices and piano, commissioned by Aldeburgh Music for the Friday Afternoons Project, and a global singing collaboration through which children all over the world learned the same songs. This kind of outreach is one way in which Dove writes pieces which he hopes will be 'enjoyable for children to sing when they haven't had much exposure to new music at the classical end of the spectrum.' In the earlier community operas, developing the music with the children revealed the enormous range of musical styles that they can relate to and invent in for themselves: 'Those styles are in my head when I'm writing for children's voices. The NYCGB boys memorised these songs within just a couple of days. And they have to be enjoyable for any school children to pick up; the effort / reward ratio has to be worthwhile.'

Not surprisingly, Dove assumes a different approach when writing for a symphony chorus or professional vocal ensemble. In August this year, a BBC Proms commission – *We are One Fire* – celebrated the 90th anniversary of the BBC Symphony Chorus. He enjoyed the a cappella aspect, making the music challenging yet enjoyable. Choosing the right kind of text to set for massed voices is essential: 'There are many poems which are musically appealing but which lend themselves to solo songs; setting for a large chorus requires [words that are] universal, a sense of the voice of humanity.'

A significant work for the London Symphony Chorus, *The Passing of the Year* (2000) is a deeply personal work for Dove which sets poetry by Blake, Dickinson and Tennyson, scored for double chorus, one or two pianos and percussion. Is text always the starting-point? 'It's enormously important but it isn't always the very first thing. There are often choral textures in my head before I have chosen any words. The challenge is to find words which will release that sound; though sometimes commissions come with a specific text attached, and then you have to find the musical life in it, to rise to the occasion.'

Dove recently performed *The Passing of the Year* (playing the energetic piano part) with the taut vocal forces of Voces8, with whom he has been collaborating as composer-in-residence. The partnership resulted in the premiere this year of *Vertue*, setting poetry by George Herbert. The creative process behind this short a cappella piece was highly unusual for Dove, who had been enjoying a holiday which allowed him to reflect on a whole range of things other than current projects. He recalls waking up one morning, 'to hear music composing itself in my head. I thought: this is wonderful, if I can remember it I'll have written a piece with apparently no effort!' He hadn't experienced a whole work coming unbidden before. 'I realised the sound I was

hearing was a double choir with distinct identities, one static, the other moving. I had a feeling that the calmly moving music would [fit with] one of the metaphysical poets; that it had a spiritual quality but not a sacred text; I thought of the Herbert poem *Vertue* ('Sweet day, so cool, so calm, ■ bright'). The extra demands that the words always make on a piece of music make me search for something that I didn't know I needed to search for.'

He did have a similarly vivid revelation of the form of *The Far Theatricals of Day* (2003), for chorus, soloists, organ and brass quintet, which sets one of his favourite writers, Emily Dickinson. Her poetry appeals to Dove because of its combination of 'explosive ideas in just a few words – great clarity and depth combined with a simplicity of utterance. Not everything is a natural lyric.'

I find Dove's musical language consistently lean, yet as diverse as his scoring: evocative, free-floating, minimalistic, melodic, harmonically rich, original. Having reached 60 in July this year, does he have a sense of career perspective? 'It is hard to describe with clarity! As [my] new decade loomed I was thinking of taking a sabbatical, but the pressure of work means that some music wouldn't get written, because it wasn't needed for any specific concert project. I do want to take a new approach, though: to do what I can to follow those ideas which don't yet have a home – to allow them to lead me to new places... a vision of continually evolving ideas.' ■

Matthew Power read *Music at the University of London and Trinity College of Music. He was editor of Choir & Organ for nine years, and works in London as a musician and writer.*

◀ 'There are often choral textures in my head before I have chosen any words. The challenge is to find words which will release that sound'



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CHRIS BRAGG

▲ The 1731 Christian Vater organ in Wiefelstede, restored in 2014 by Henk van Eeken

Treading the tightrope

In the first of three features about recent restoration and new-build projects in the Netherlands, **Chris Bragg** visits two organs by pupils of Schnitger and uncovers some challenging perspectives on historic sound aesthetics

In his visionary essay, 'The Organ's Breath of Life', the pioneering 20th-century American organ builder Charles Fisk described one of the great paradoxes at the heart of our fascination with historic organs. 'Works of art founded on inadequacies,' he wrote, 'always turn inadequacy to their own account. The inadequacies simply become essentials.'¹ Fisk was, of course, talking about the

expressive role unsteady wind plays in so many of those instruments' tonal identities. But, while this phenomenon is now sufficiently understood for winding system conservation (or even reconstruction) to have become a *sine qua non* in the restoration of pre-industrial organs, are there other aspects of the sounds produced by old instruments which, even now, require re-evaluation?

From my own perspective, I have become increasingly aware that well-preserved historic organs often seem more beautiful and fascinating *because* of their imperfections rather than despite them. In the Netherlands, the majority of the countless old instruments have been restored in relatively recent times, with the governmental triumvirate of regulation, expertise and funding ensuring they are

almost always in good, playable condition. Even if consensus about anything much to do with organs in that country is hard to find, the collective experience gained in the nearly 60 years since Marcussen's controversial Haarlem project proved such a decisive turning point, and exposure to more old material than anywhere else might surely have resulted in a critical mass of accepted good practice. But is this really the case?

A dozen years ago I wrote my first feature for these pages about Dutch organ builder Henk van Eeken. His dissatisfaction with his peers' understanding and interpretation of historic material led him to found his own workshop in the early 1980s and to help drive the interdisciplinary, highly scientific approach taken by Gothenburg University in their forensic reconstruction of the lost four-manual Arp Schnitger organ at Lübeck Dom in the Swedish city's Örgryte Nya Kyrka. The headline news from that project was the application of 'process reconstruction', one of the lesser-discussed implications of which was the significant decrease in material uniformity: pipe metal planed by hand, for example, inevitably leads to slight differences in the density of the pipe-wall. Although not ubiquitously adopted, the philosophy prompted a breakthrough in the restoration of old northern European organs and in the building of new ones in associated styles. In that first article I discussed Van Eeken's reconstruction of the 1719 Garrels/Radeker organ at Anloo (the first modern restoration in which new pipes used metal cast on sand) and his own 16ft instrument in Rijssen where the vernaculars of Schnitger (reeds) and Müller (the rest) are combined to form an organ of hair-raising opulence, intended solely for the accompaniment of massed psalm singing in a room which, acoustically, gives it nothing back. To this day I have neither heard nor played a modern organ as jaw-dropping – and I try to get about a bit.

Van Eeken nowadays dismisses those achievements as markers on the long road to an ever-deeper understanding of the art of his forebears; 'I can do so much better now,' he'll tell you. Perhaps inevitably, though, his all-consuming focus on the objective interpretation of historic material has rendered each project a long voyage of

discovery; the number of organs to have left the Herwijnen workshop is relatively small. 'An important reason for this is that we have always invested significant time in research and development. So much knowledge passed on by previous generations was almost completely lost after 1900. The creation of new organs as good as historic ones demands that you understand the entirety of your subject and that takes many years. In Rijssen, for example, we focused

bright sound, but it was only when I re-read Werckmeister that I was able to understand the role this played in the "scharfe Klang" he refers to.' The reference here is to chapter 11 of Andreas Werckmeister's *Orgelprobe* of 1698, his guide to inspecting and evaluating the merits of a new organ. Krapf translates the passage as follows: 'One must remember, however, that brightly voiced pipes cannot speak quite so instantly ... Of course they can be voiced to speak more

Has the counter-reformation against 'chiff' swung the pendulum too far?

for so long on the filing of the reed tongues and we documented that essential process thoroughly. The knowledge we developed down the years allows us now to work in a quicker, more goal-oriented way.' Two recent restorations of organs from the Schnitger school demand particular attention, and through them Van Eeken has a story to tell. 'For years, organ builders have talked mostly about style,' he says, 'but few talk about sound aesthetics. I had always voiced with the languids comparatively high to obtain a

quickly, but [then] they also sound dull and unfriendly. It is better for a pipe to speak a little more slowly in return for retaining its brightness...'¹⁴

This text throws up a fascinating question: could it be that the counter-reformation against the kind of exaggerated initial transient ('chiff') which characterised so many neo-baroque organs has caused the pendulum to swing too far the other way? Is it really the case, as so many recently restored organs in northern Europe would ►

St-Johannes-Kirche, Wiefelstede, Lower Saxony, Germany

CHRISTIAN VATER (1731); HENK VAN EEKEN (2014)

MANUAL

Principal	8 (1731)
Rohrfloit	8 (1731)
Octav	4 (1731)
Quinta	3 (2014)
Octav	2 (1731)
Mixtur	IV (2014)
Trompet	■ (2014)
Vox Humana	■ (2014)

Posaun	16 (2014)
Trompet	8 (2014)
Trompet	4 (2014)

Accessories

'Coppelung Zu den Claviren und seines Guten tremulant, der durch das Gantze werck Gehet'
Hauptventil

BRUST

Gedackt Liebl.	■ (1731)
Floit	4 (1731)
Waldflöit	2 (1731/2014)
Sesquialt	II (2014)
Dulcian	8 (2014)

Compasses: CDE-c3 (manuals), CDE-d1 (pedal)

Winding: Four wedge bellows (1731 x 2, 2014 x 2)

Pitch: a = 458.5

Temperament: Kellner/Bach (originally ¼ comma meantone)

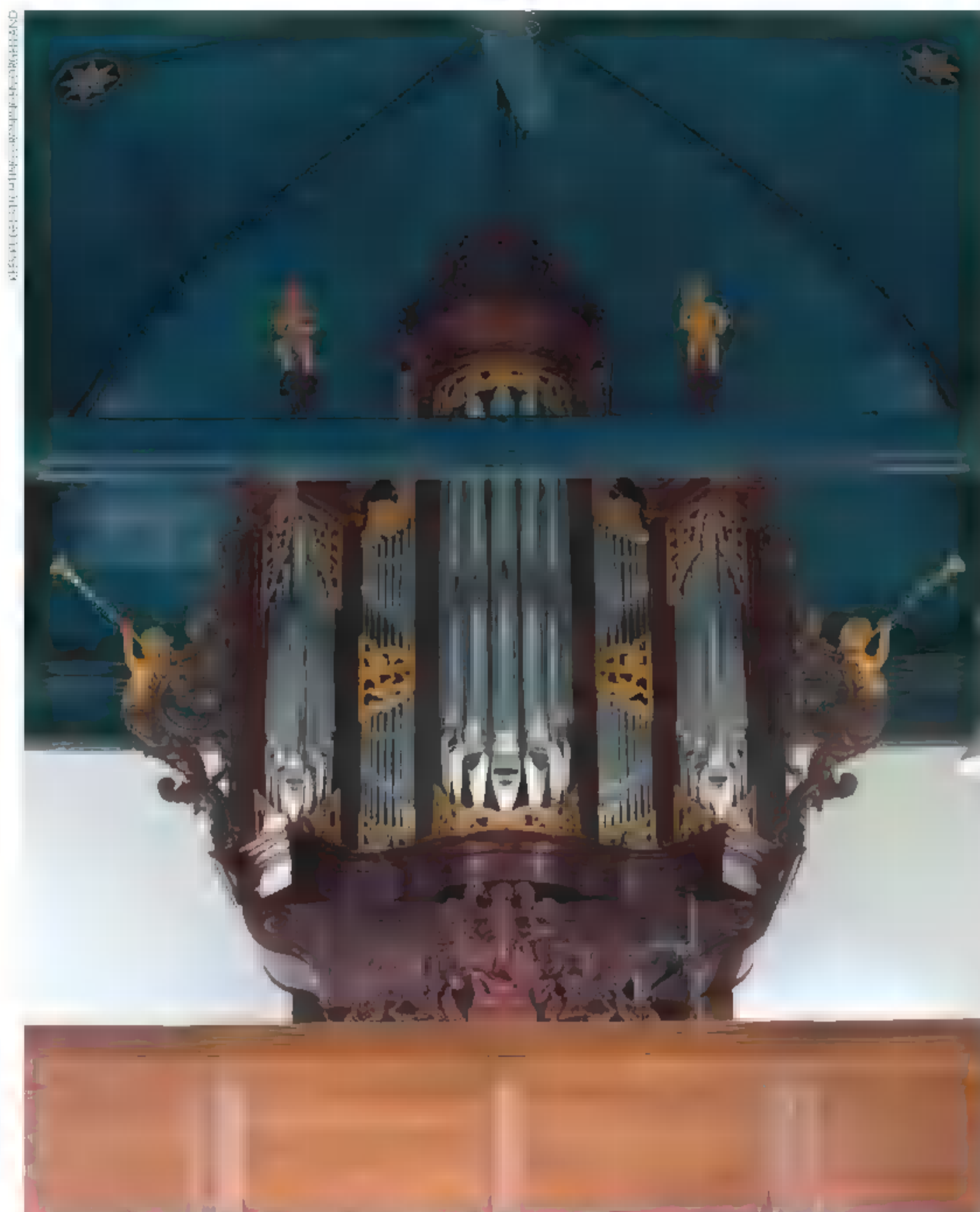
Wind pressure: 69.5mm

PEDAL

Principal	8 (1731)
Octav	4 (1731)

Adviser: Thomas Meyer-Bauer

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▲ The 1751 Hinsz organ ■ Meeden is exceptionally well preserved

◀ lead us to believe, that initial, and, for that matter, background sound, had (almost) no role to play in historic sound expression? Should 'prompt' speech outweigh other expressive agents?

The medieval St Johanniskirche in Wiefelstede, Lower Saxony, houses a 1731 organ built by Hanover-based former Schnitger journeyman Christian Vater, perhaps best known for his 1726 organ in the Oude Kerk in Amsterdam. In Wiefelstede, the organ's mixtures and reeds (barring the nine, relatively short, resonators for the Posaune which later proved invaluable) were removed in 1909. By the 1930s, with the Jahn-, Mahrenholz-et al-inspired *Orgelbewegung* starting to make its presence felt, the 1909 project was

deemed ■ mistake and ■ reconstruction of the original stop-list was attempted. However, the biggest intrusion on the sound picture occurred during a botched restoration attempt in 1982. 'There was a small number of pipes which had retained their original voicing,' says Van Eeken. 'The rest had had their windways opened to a "reasonable" width, so the pipes started to scream. To arrest this, they lowered the wind pressure, but then the cut-ups were too high.' The most recent project included the reconstruction of two of the four bellows, the remainder of the winding system, all six reed stops and the mixtures, in addition to recapturing the former voicing. The reeds were a source of particularly gruelling investigation and

Hervormde Kerk, Meeden, Groningen, Netherlands

ALBERTUS ANTHONI HINSZ (1751; INCORPORATING SOME PIPEWORK BY J. SIEBORGH, 1643); HENK VAN EEKEN (2016)

MANUAL

Quintadeen	16 (1751/2016)
Prestant	■ (1643/1751)
Holfluit	8 (1643/1751)
Octaaf	4 (1643/1751)
Speelfluit	4 (1751)
Quint	3 (1751)
Octaaf	2 (1643/1751)
Mixtuur	IV-V-VI (1643/1753, divided treble/bass)
Trompet	8 (1643/1753, divided treble/bass)

PEDAL

Pull-downs

Winding: three wedge bellows (2016)

Compasses: C-c3 (manual), C-d1 (pedal)

Pitch: a = 466

Temperament: modified meantone (as applied at St Cosmae, Stade)

Wind pressure: 69mm

Advisers: Harald Vogel and Henk Kooiker

are largely based on the Vater organs at Bockhorn (1722) and, more especially, at Marienrode (1752), from whose five reed stops Van Eeken gathered no fewer than 13,000 measurements. However, even this model proved complex; in an 1888 renovation, the organ builder Schaper had taken the shallots from the original Vox Humana and reused them in his 16ft manual trombone. These shallots have been copied for Wiefelstede in conjunction with the resonators found in Vater's 1727 Vox Humana at the Westerkerk in Amsterdam. The metal alloy for the new pipes was deduced from spectral analysis of surviving Vater pipes with particular attention to the trace elements, both for the structural and acoustic properties they impart. ▶

RESTORATIONS

◀ 'When choosing a builder, the church was impressed that we cast on sand, planed the metal by hand and used old glues as our normal practice.'

The results are arresting. In particular, the liveliness of the principal sound and the rich sonority of the reeds are exceptional. Moreover, one is very aware of a raw edge to the sound, an obvious absence of sound sanitisation if you like. Yes, there is some variety of initial speech even within individual ranks, but in the context of music-making this adds to, rather than detracts from, the listening experience. The organ's sense of liberation is palpable.

Meanwhile, back over the border in the sleepy Groningen village of Meeden, Van Eeken has restored ■ small 1751 organ by Albertus Anthoni Hinsz, about whose later organs in Harlingen and Bolsward I wrote here recently. Unlike those instruments, in Meeden one is far more aware of Hinsz's roots in the Schnitger dynasty (indeed, he inherited Schnitger's Groningen workshop). Visually, some considerable restoration was required, not least in restoring the original wood stain, removed forcibly with caustic soda in 1934. The front pipes have had their tin leaf reinstated, with multiple smaller sheets applied across the pipe rather than

■ single large sheet applied from the top, as is commonly found today. Remarkably, however, this organ had undergone no fundamental 20th-century restoration and only very minimal work in the 19th (which included its being moved from one end of the church to the other and the loss of its three original bellows). This was that rarest of things – a near-derelict organ with all of its pipework (including a significant quantity of reused 1643 material by Sieborgh) and, barring some mouse-induced damaged to pipe mouths, its original voicing intact. 'The languids are comparatively high,' says Van Eeken, 'and this is hugely important for the intensity of colour and for the overtones.' And this is, indeed, an almost shockingly colourful organ with a startling brilliance and liveliness in the plenum (in which the exceedingly prominent fifth of the 16ft Quintadena is a particularly important ingredient) and an almost uniquely resonant Trompet. The playing experience enforces the absence of intervention in the restoration process; the original keyboard's divots left untouched, the original action demanding a highly sophisticated touch vocabulary. Harald Vogel's adage 'No matter how quickly you play, open the pallets as slowly as possible' makes perfect sense, and the organ responds intuitively.

There is a real fault line evident here. Certain organ experts have condemned Van Eeken's work at Meeden for a lack of tonal finishing. Others contend, on the contrary, that the most recent round of restorations of the 17th- and 18th-century Groningen village organs by others has destroyed more of their soundworlds than any previous intrusions – a frankly disturbing thought. Further investigation of this question has come from an unlikely source. Daniël Brügger, the renowned recorder-player nephew of conductor Frans Brügger, has in the last few years made ■ number of offbeat, intriguing documentaries about aspects of early music. One, *De Kleur van Lucht* ('The Colour of Air'), profiles the late Klaas Veltman, who for many years was an important figure in Van Eeken's tonal development. In one sequence, and with characteristic Dutch candour, Veltman visits the organ over which he had presided for 25 years, the small 1698 Schnitger at Mensingeweer. 'The organ was restored

■ (from top) 'A Trompet of almost unique resonance': the interior of the 1751 Hinsz organ ■ Meeden; the keyboard retains evidence of two and half centuries of use



four years ago,' he tells Brügger, 'and to be honest, I'm not very happy about it. What disturbs me is that the sound is no longer open and beautiful. The organ has completely lost its colour; I miss the joyful, carefree expression it had before. It's like they've painted over a Rembrandt with modern colours. It's become a thing rather than a personality.' While it would be easy to dismiss Veltman's obvious frustration as professional jealousy, one thing is beyond doubt: that the organ in Meeden and the organ in Mensingeweer sound fundamentally different cannot simply be put down to the development in style between Schnitger and Hinsz. 'They were working in the same tradition,' says Van Eeken. 'The mixture compositions may change, the Cornet is gradually introduced, but the voicing style remains the same. Once you understand the limited parameters of the style – no nicking and a relatively high languid position – you become aware of the continent-wide aesthetic connections that link the organ in Meeden even with the Da Prato organ in Bologna.'

If the challenging notion of expression through imperfection seems counter-intuitive, perhaps the real issue here is the restorer's balancing of subjective taste and objective analysis. 'If I want to preserve the organ as a sound document,' says Van Eeken, 'it is important to avoid subjective interventions: 70 per cent of my voicing is done with my eyes.' The implications for new organs with any historical reference points are equally profound, and this is a subject I will explore in coming issues. ■

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Chris Bragg studied organ at the former RSAMD, and the Conservatories of Amsterdam and Utrecht. He is head of programming at the University of St Andrews Music Centre and artistic director of St Andrews Organ Week as well as a freelance organist, teacher, writer and translator.



Freestyle BY GRAEME KAY

Flossing, page-turn trauma, and dedication recognised

Viewers of the First Night of the Proms were startled when guest talking head, the conductor Greg Beardsall, leapt from his seat to demonstrate the hemiola or three-against-two rhythm – deployed by Janáček in the organ solo of the *Glagolitic Mass* – using a technique called 'flossing'. Having established courtesy of Messrs Google that, in addition to a dental hygiene technique, this is apparently a dance move, I watched as Greg swayed his hips in two and interlaced the beat with parallel arm movements in three. And I have to say, it worked very effectively. You can judge for yourselves here: <https://bbc.in/2zkCJRB>. I will not be performing this demo for my choir any time soon, by the way.

The other hero of the hour was Peter Holder, playing the devilish organ part in the Mass. He turned his own pages, something I would never dare to do on live television. My organ technique usually requires added yoga moves to retrieve music off the floor, and I still have nightmares, 40 years on, about page-turning for Graham Johnson at a Songmakers' Almanac gig in Glasgow City Halls. Towards the end, GJ plonked a dog-eared manuscript on the piano's music stand. It was mostly held together with sellotape and needless to say, in response to the urgently hissed command, 'Back, BACK!' at an unforeseen *da capo*, the sellotape stuck the pages together and the precious item was soon heading for the deck. GJ carried on from memory until some semblance of order was restored; it transpired that the piece was a parody item which GJ had written himself. Harsh words were muttered *sotto voce*, I can tell you, and not just by GJ. Of course, if you are Olivier Latry, you turn up at the Royal Albert Hall and play an impossibly demanding programme with no music at all to trouble you. It's not fair...



▲ Forrester Pyke at the console of Bridge of Allan Parish Church's Makin Westmorland organ. The instrument's 13 speakers are placed behind the church's Charles Rennie Mackintosh organ screen.

Bridge of Allan Parish Church in Scotland has been celebrating the 37-year stewardship of the music there by Forrester Pyke. He began playing the piano at 7 and as a child singer/actor he made numerous appearances in operas at Covent Garden; he played Tiny Tim in a televised version of *A Christmas Carol* in 1962; he also appeared in *The Avengers* and his voice was also used in the Judy Garland film *I Could go on Singing*. His father was at one time organist of Oban Cathedral, and at 16 Forrester took up the instrument. After moving to Scotland and gaining teaching qualifications, he sang with Scottish Opera and the Scottish National Orchestra Chorus, and performed with the Scottish Theatre Company. He is known all over Scotland as a composer and musical director, and as an improviser of piano accompaniments for silent movies at high profile venues. Bridge of Allan Church is distinguished by the presence of an organ screen, pulpit, fencing and communion table by the great Scottish designer/architect, Charles Rennie Mackintosh. 'I understand at one point we had CRM pews,' the minister, Dan Harper, told me, 'but they were removed during his lifetime as they were quite uncomfortable. There is no way we can thank Forrester enough for the musical support he has given the wider church for the last 54 years, and here at Bridge of Allan for the last 37.' ■

Graeme Kay is a digital platforms producer for BBC Radio 3 and 4.

NEW MUSIC – THE SEQUEL

Martin Stacey

Over the years, music publishing has changed considerably. In this companion series, Shirley Ratcliffe asks how C&O's former New Music composers are faring in the digital age



▲ Martin Stacey: 'Good music does not have to be difficult or complicated to be effective and original'

In 2008 New Music commissioned composer and concert organist Martin Stacey to write a work for organ; *Totentanz* opened up many opportunities for him. 'After the premiere in Los Angeles and subsequent first recording in Philadelphia, there was an immediate surge of interest which saw the work performed in finals recitals at conservatoires in the US, UK and Finland and in organ concerts around the world,' he relates. 'Within a year it was selected to be added to the revised FRCO syllabus. I began to receive commissions, which resulted in works such as the *New England Suite* (for small 19th-century instruments in America) and it shone a light on my other pieces.'

Stacey is director of music at St Dominic's Priory in London, which last year became a Shrine to the Rosary; Stacey's musical life is centred here. 'The Priory has become my musical home,' he explains. 'The church's

famous Willis organ and the Dominicans have been the single reason I've stayed living in London, no matter what life changes have occurred. Part of the satisfaction of being at the Rosary Shrine is working alongside singers of all ages, abilities and backgrounds. Over the last 20 years the choir and liturgy have undergone many changes which, for different reasons, have made it more or less possible to perform certain repertoire. We've migrated from a full Tridentine Mass through forms of modern liturgy in Latin and English to arrive at something which is quite unique. The inevitable fluctuation in choir numbers has meant that writing for our specific forces has at times been necessary.'

Stacey finds that the best time to compose is 'when there is a need to produce tailor-made music for amateur forces. The majority of motets I have written have been for upper voices with accompaniment, or for two to three parts (ladies and men with organ), performable on little rehearsal by singers of average ability.' He finds this challenge inspiring. 'Good music does not have to be difficult or complicated to be effective and original,' he says. A group of professional singers has been hired to assist

for which the organ has more recently become far more involved, and musical choices therefore have to be more suitable.' He tells me choral writing is something he does out of necessity, and adds, 'Composing fast with purpose can lead to the most satisfactory results.'

The Shrine remains a working church. 'It has done wonders for the outreach of the parish. The community is representative of the part of London in which it was built, and many who come are searching for a personal experience. Since the Dominicans are the Order of Preachers, there are frequent events that offer something intellectual or spiritual aside from Sundays, which includes the monthly organ recitals. The sheer scale of the building itself, being one of the largest places for worship in London, makes it a church which attaches its power to each person in a unique way, particularly with its 15 chapels dedicated to each mystery of the Rosary.'

Stacey is very conscious of being custodian of the 1883 Henry Willis organ, and his enthusiasm for the instrument knows no bounds. 'Anyone who hears or plays it agrees it is a living being unlike any organ in the world. The sound is so human and distinctive, the voicing breathes character

'The sound of the 1883 Henry Willis organ is so human and distinctive ... it has inspired the choice of music I've learnt and written, and has showcased everything I've lived for as a musician'

the volunteers, who now sing repertoire ranging from renaissance polyphony to romantic and contemporary works, with or without the organ. 'A significant reason for many of our volunteers to come is the opportunity to sing varied repertoire and be part of our small socio-musical family. There is also an earlier Family Mass on a Sunday that has a totally different clientele,

into the six-second acoustics, and at the console it physically wants to be played. If it weren't for the relationship I have with this instrument, my life would have been completely different: it has inspired the choice of music I've learnt and written, improved my musicianship through listening to it, and been a platform to showcase everything I've lived for as a musician. Plans are under

way to raise a significant amount of money to completely restore parts of the organ, to ensure it remains in perfect condition for another century.'

Stacey first came to the attention of C&O as founder-director of the Annual Festival of New Organ Music (AFNOM), currently not running. 'It was always greater than the sum of its parts, providing openings for vast numbers of composers and organists in the years it ran in both London and Helsinki. A global hothouse for new organ music, it created opportunities for people from dozens of countries. It was more than one person could single-handedly organise alone. Administering every aspect of the festival while leading two lives as a professional musician and school teacher became too much. The need for its existence was clear from the start, and the like has

still not been seen elsewhere in the industry. When it resumes – and it will – the success will come again from the multitude of composers and organists who take part; but help is needed.'

One of Stacey's aims has been to encourage non-organists to write for the instrument: 'Organ composition can become stagnant if only organists write for it. The schools of composition existing in France and Germany during the baroque and romantic periods were intense powerhouses that produced the most refined music. It was an age when people expected new works as a staple of their repertoire. Our times are very different: there are still composers producing fine works in a variety of contemporary styles, but, alongside the oceans of historic repertoire, standing out has become a real challenge.'

This is an established fact of which today's composer is aware: 'It was the premise of the festival which saw self-publication take a leap into the hands of the performers who cared enough to acquire a new score. Publication houses must not be responsible for influencing the development of an art form that has produced masterpieces over the centuries.'

Currently, Stacey has taken the unusual step of offering his music as a free download on his website. 'For those who look for new repertoire, it doesn't need to cost money or be reliant on what is in print if technology allows us to make our music available. My creativity isn't about business: it is about providing something inspirational for those who are interested, since I write what appeals to me and hope that others might enjoy it.' ■

www.martinstacey.com

▼ Stacey's 'musical home': St Dominic's Priory in London, with the 1883 Henry Willis organ



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The art of multi-tasking

What is an organist's life? Todd Wilson, head of the organ department at Cleveland Institute of Music, talks to **the Editor** about the many skills and qualities required to make a living in the profession

These days, the organ is often talked about as a marginalised instrument – ‘a satellite around the distant planet of classical music’, as Olivier Latry once put it. The days of popular organ entertainment in Vauxhall Pleasure Gardens or in Victorian town halls seem long gone. But Todd Wilson is more sanguine. For sure, we are sitting in a conservatory at Longwood Gardens, where Wilson is the chair of the jury, and where we have been enjoying some coruscating organ playing by young competitors; but Wilson's view is a broad one.

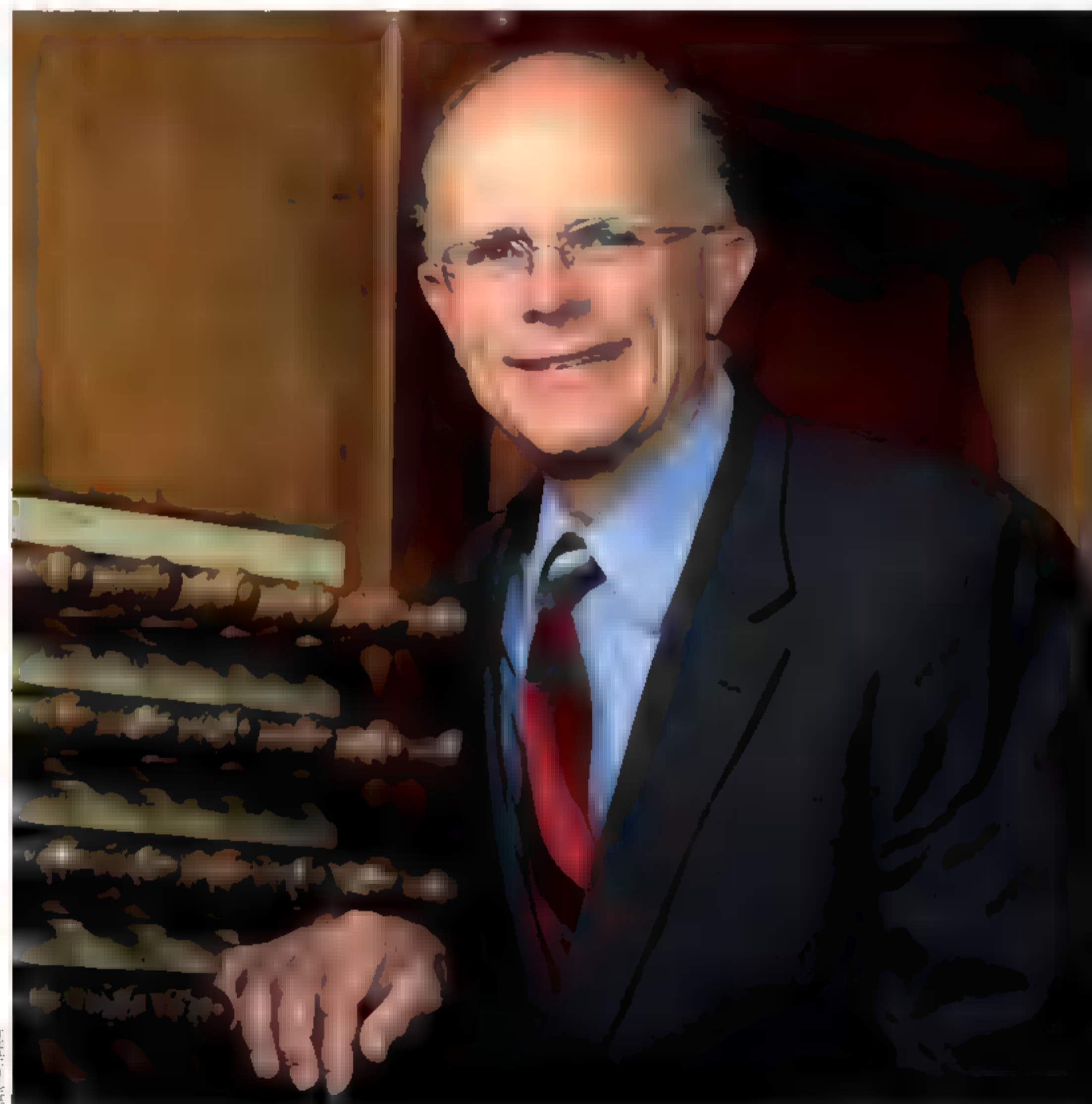
‘I think there's a growing interest in the organ. This is a remarkably positive, open and accepting time for the instrument compared to when I was growing up. Nowadays there are so many great organ builders producing wonderful instruments, and so much enthusiasm and creativity in terms of activities and outreach. The organ's a strange instrument in that, despite its varying fortunes and its association with the church (which can certainly have mixed influences), there always seems to be a young generation coming up that just has the organ

in their blood. That never seems to change. For the past 20 years or so, every summer the American Guild of Organists has held six or seven Pipe Organ Encounters – a sort of organ camp for high school students – and they're always over-subscribed. You see kids aged 14-16 who are just crazy about the pipe organ. Where does that come from? But it's always present.’

Part of this might also be attributable to the fact that attitudes towards repertoire have relaxed, ‘a big development’, says Wilson: ‘Some years ago, when I was on the St Albans jury, someone played a transcription and I remember it to this day because it was so different from what the other competitors did. I think this openness to all facets of the repertoire could only be a good thing for the organ, for those who play it and those who listen to it.’ Could this be because organists are successfully fighting back against the image of the organ always being associated with the church, and promoting it as a concert instrument again? ‘Certainly, over the last 20 years we've had a huge uptick in organs in concert halls – in many cases, new concert halls – it seems almost every new concert hall that's built has a concert organ in it now, which is wonderful, if slightly shocking. People have realised that the organ is a necessary thing; many orchestral pieces have organ parts, and acousticians tell me that the rounded shape of pipes provides a warmly effective reflection for orchestra sound, with brass and percussion reflected in a positive, but not too “hot”, way. Concert venues are also trying to cultivate an organ culture through varied and colourful programmes.’

As head of the organ department at Cleveland Institute of Music (CIM) in Ohio, Wilson says his goal is ‘to make my students the best musicians they can be, not only the best organ players. For most of us, we're

▼ Positive thinker: Todd Wilson



going to be church musicians, working with people and choirs – organ playing is the least of it. People ask, “What’s the easiest part of a church job?” and it’s the actual music-making: the other 90 per cent takes a lot more work, time, planning and energy. If things are well planned, the execution of it week by week is the easy part. Giving students a glimpse into that is important.

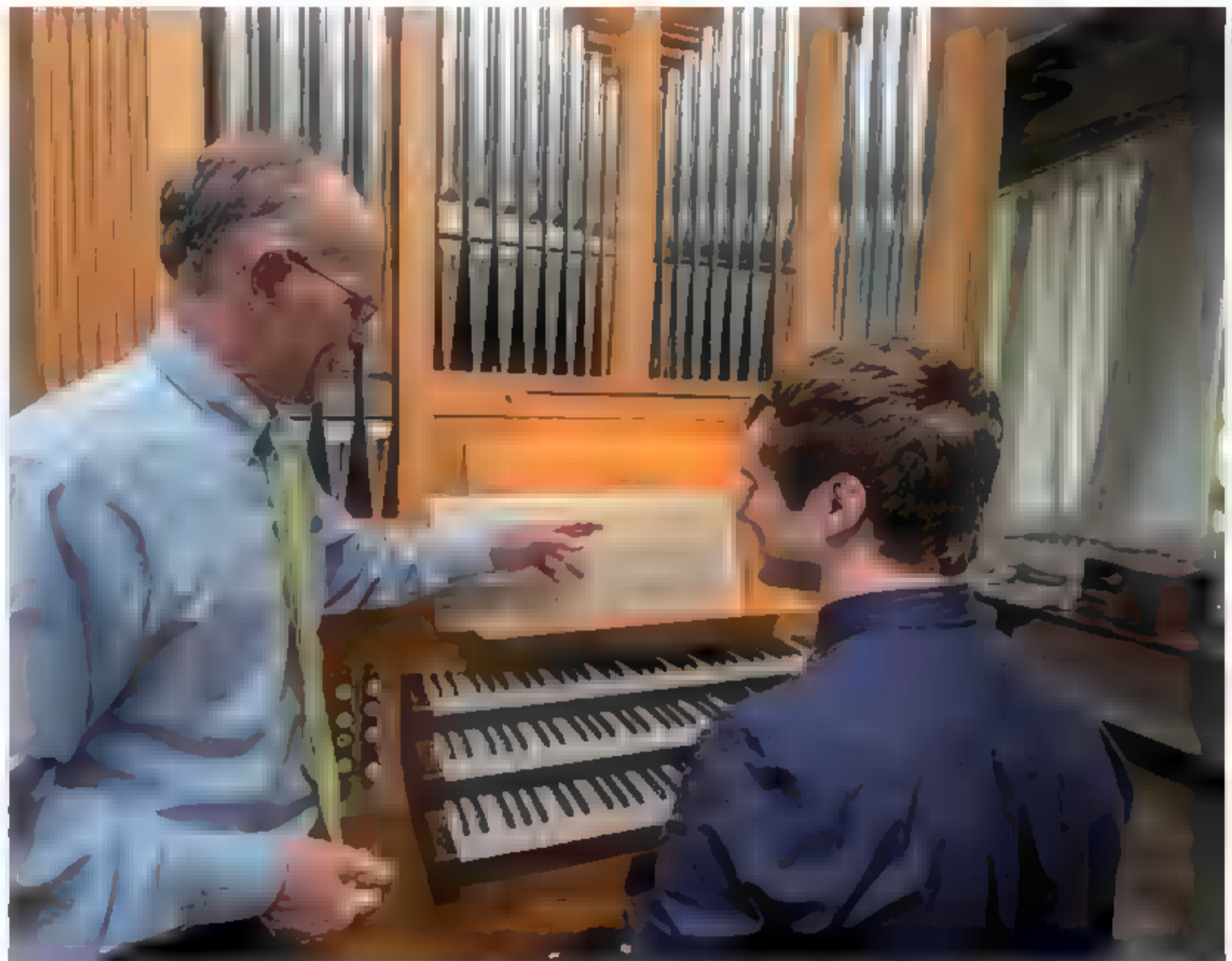
‘Of course, some students who are really talented have the potential to be concert organists. These students have fire in the belly to enter competitions, play big repertoire, and you encourage them in every way.’

In auditioning prospective students for CIM, what does Wilson look for? ‘Obviously a good technique. But I also try to get a sense of not only their technical foundation but also their personality: do they have a spark in their eye, are they organised about the repertoire they play, can they answer some questions in an interesting, succinct way – to get a feeling, as far as you can in the time available, of whether this person has a chance of succeeding in doing this. Conservatory education is so costly in this country nowadays that I don’t feel good about taking money if I don’t think that person could go out and make a living in music. For me, that’s the bottom line – I’m trying to enable this person to do what they love, and go out and make a living in it; and not everyone can do that.’

‘If you can talk about what you had for lunch while you’re playing a trio sonata, it shows you have some mental reserves!’

Students at CIM play a variety of instruments, including three-manual mechanical action organs by Holtkamp and by Schuke (Berlin), and non-mechanical action organs around the city. Wilson also teaches on the Flentrop at Trinity Cathedral in Cleveland, where he is choirmaster: ‘We do all the Anglican repertoire and make it work without pistons and with mechanical action. Although I didn’t grow up with mechanical action, I believe it makes for better playing and listening all round.’

In his teaching, Wilson encourages students to practise improvising on a daily basis, inspired as he was in his student days



■ ‘I try to make my students the best musicians they can be, not just the best organists’ – Todd Wilson

in Cincinnati by Gerre Hancock’s renowned facility for that skill: ‘There are different forms of improvisation, and you need to self-grow your own vocabulary like learning a language. There are basics, things you can learn and practise – it’s not magic. If you spend 10-15 minutes a day working on improvisation, you’re going to be a lot better

after a year. I love the idea of being your own self-reliant music-maker in that way, and I try to pass that on to the students. It’s confidence-building, and makes them better players of repertoire, for sure.’

Equally important for Wilson is to develop consistency and focus in his students. ‘Being consistent as a player is important – it’s not enough to be able to play well on a good day; it’s what you do on a day when things are maybe not going so well for you. Then you draw on technique built up over years – it’s cumulative, but you’ve got to be able to focus in that moment. It’s the same in sports, or any performing undertaking – the ability

to focus is so important. We all find our own way to focus, but to help, I’ll ask them questions while they’re playing, make them talk about mundane things, what they had for lunch – if you can talk about that while you’re playing a trio sonata, it shows you have some mental reserves! I think a lot is self-belief – you have to believe before you play a note that it’s going to go well, whereas if you think beforehand that you’re not sure of yourself, it comes through. Attitude is big when it comes to focus.’

Apart from those who make the grade as concert organists, most of Wilson’s students will graduate to a basic church job and freelance around that. A few churches in the US are able to pay a full-time musician’s salary, but most are smaller churches whose stipends require their musicians to take additional work. Wilson is positive about this: ‘Diversity makes you a better musician. I always encourage my students to take harpsichord lessons, fortepiano, and piano as well as organ. It seems every city has an early music group now so there’s more scope to be engaged. Having variety, playing solo repertoire, accompanying choirs, playing continuo, and working with orchestras keeps your music-making lively; it could be a bit dull only to play the organ every day!’ ■

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Title page photos (clockwise, from top left) Organ lesson at the University of North Carolina at Greensboro; Paul Jacobs, head of the Juilliard's Organ Department; University of Michigan Organ Department faculty, staff and students in Hill Auditorium; Oberlin Conservatory assistant professor of organ Jonathan Moyer plays the organ in Finney Chapel

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www.conservatoire.be

CONSERVATORIUM GENT

Courses B, M • P, ME, Comp
Organ Igance Michiels*
Harpsichord & continuo John Whitelaw
Contact Kristien Heirman, +32 9 267 01 00, registrar@hogent.be
<http://cons.hogent.be>

KONINKLIJK CONSERVATORIUM BRUSSEL

Courses B, M • P, ME, Comp
Organ Luc Bastiaens
Harpsichord & continuo Herman Stinders
Contact +32 2 213 41 21
kcb@kcb.be
www.kcb.be

KEY | **COURSES OFFERED** B Bachelor • M Master • D Doctor • Dip Diploma • C Certificate

OPTIONS P Performing • ME Music Education • Comp Composition • CM Church Music • EM Early Music • JM Joint Major

* indicates head of department; (v) indicates visiting professor

**LUCA SCHOOL OF ARTS –
LEMMENSINSTITUUT
LEUVEN CAMPUS**

Courses B, M • P, ME, Comp, EM
Scholarships/bursaries No
Organ Reitze Smits, Luc Bastiaens, Peter Pieters, Luc Ponet, Paul Dinnewith, Lieven Strobbe
Harpsichord ■ **continuo** Kris Verhelst
Contact Kris Wittevrongel, +32 16 23 39 67
info.lemmens@luca-arts.be
www.lemmens.wenk.be

CANADA

**EMMANUEL COLLEGE OF
VICTORIA UNIVERSITY IN THE
UNIVERSITY OF TORONTO**

Courses M, D, C
Scholarships/bursaries Yes
Church music Swee Hong Lim
Contact Office of Admissions, +1 416 585 4454, emmanuel.admissions@utoronto.ca
www.emmanuel.utoronto.ca/about.htm

MCGILL UNIVERSITY

Courses B, M, D • P, ME, Comp, CM, EM, JM
Organ, harpsichord ■ **continuo** Hans-Ola Ericsson*, Kenneth Gilbert, Hank Knox, William Porter
Contact Hans-Ola Ericsson, +1 514 398 4543
www.mcgill.ca/music

MCMASTER UNIVERSITY

Courses B, Dip • P, ME, JM
Scholarships/bursaries Yes
Church music William Renwick
Organ William Renwick, Paul Grimwood
Harpsichord ■ **continuo** Paul Grimwood
Contact Rose Riopelle, +1 905 525 9140 ext 27671
sota@mcmaster.ca
http://sota.mcmaster.ca

**MEMORIAL UNIVERSITY OF
NEWFOUNDLAND SCHOOL
OF MUSIC**

Courses B, M • P, ME, Comp
Scholarships/bursaries Yes
Organ Ki Adams
Harpsichord ■ **continuo** Mary O'Keeffe
Contact T Gordon, +1 709 737 7486, music@mun.ca
www.mun.ca/music

UNIVERSITÉ DE MONTRÉAL

Courses B, M, D, Dip • P, EM, Comp
Organ, harpsichord & continuo Réjean Poirier*, Catherine Todorovski
Contact Jacques Boucher, +1 514 343 6427
musique@umontreal.ca
www.musique.umontreal.ca

UNIVERSITY OF ALBERTA

Courses B, M, D • P, ME, Comp
Scholarships/bursaries Yes
Organ, harpsichord & continuo Marnie Giesbrecht*
Contact Mary Ingraham, +1 780 492 0602 (u/g); +1 780 492 0603 (p/g); music@ualberta.ca
www.uofaweb.ualberta.ca/music

**UNIVERSITY OF BRITISH
COLUMBIA**

Courses B, M, D, Dip • P, ME, JM, Comp
Scholarships/bursaries Yes
Organ Terence Dawson*, Michael Murray
Harpsichord ■ **continuo** Doreen Oke
Contact Rayne Graham, +1 604 827 5502, music.advisor@ubc.ca
http://music.ubc.ca/graduate-studies

**UNIVERSITY OF PRINCE
EDWARD ISLAND**

Courses B • P, ME
Scholarships/bursaries Yes

Organ Andrew Zinck*

Contact Susan K Stensch, +1 902 566 0507, sstensch@upe.ca
www.music.upei.ca

UNIVERSITY ■ REGINA

Courses B, M • P, ME
Organ Valerie Hall
Contact Melanie Kemery, +1 306 585 4111, music@uregina.ca
www.uregina.ca

UNIVERSITY OF TORONTO

Courses B, M, D, Dip, C • P, ME, Comp, CM (through Emmanuel College)
Scholarships/bursaries Yes
Organ John Tuttle*, Kevin Komisaruk, Patricia Wright

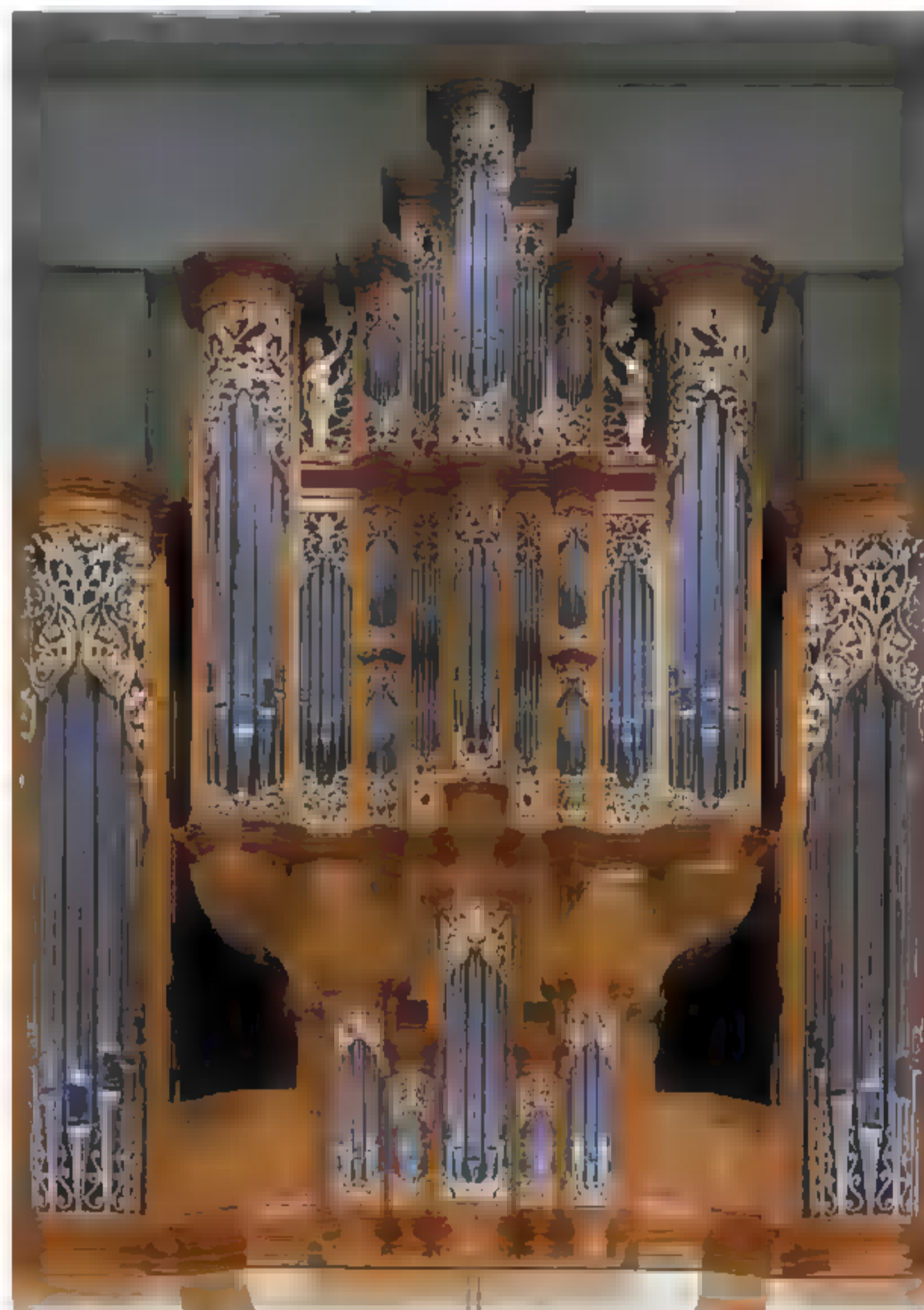
Harpsichord ■ **continuo**

Kevin Komisaruk
Contact Admissions & recruitment officer, +1 416 978 3740
undergrad.music@utoronto.ca; grad.music@utoronto.ca
www.music.utoronto.ca

**VICTORIA CONSERVATORY
OF MUSIC / CAMOSUN
COLLEGE**

Courses Dip • P
Scholarships/bursaries Yes
Organ Nicholas Fairbank
Harpsichord ■ **continuo** Nicholas Fairbank, Jamie Syer, Kelly Charlton
Contact Mary Byrne, +1 250 386 5311, info@vcm.bc.ca
www.vcm.bc.ca

■ The Gottfried and Mary Fuchs organ built by Paul Fritts and Co. at Pacific Lutheran University



KEY **COURSES OFFERED** B Bachelor • M Master • D Doctor • Dip Diploma • C Certificate
OPTIONS P Performing • ME Music Education • Comp Composition • CM Church Music • EM Early Music • JM Joint Major
* indicates head of department; (v) indicates visiting professor

**UNIVERSITY OF WATERLOO
/ CONRAD GREBEL**

UNIVERSITY COLLEGE

Courses B, Dip • CM, JM
Scholarships/bursaries Yes
Church music Kenneth Hull*
Organ Marlin Nagtegaal
Contact Kenneth Hull, +1 519 885 0220, krhull@uwaterloo.ca
<http://uwaterloo.ca/grebel/academics/undergraduate-studies/church-music-worship>

**WILFRID LAURIER
UNIVERSITY**

Courses B • P, ME, Comp, JM
Scholarships/bursaries Yes
Organ Marlin Nagtegaal
Harpsichord & continuo Anya Alexeyev*, Cynthia Hiebert
Contact Faculty of Music, +1 519 884 0710 ext 2492
choosemusic@wlu.ca
www.wlu.ca/music

DENMARK

**ROYAL ACADEMY OF MUSIC,
AARHUS / AALBORG**

Courses B, M, D • P, ME, Comp, EM
Organ Ulrik Spang-Hanssen*
Harpsichord & continuo Lars Colding Wolf
Contact Ulrik Spang-Hanssen, +45 7226 7443; +45 2021 3090
ush@musikons.dk
www.musikkons.dk

**SYDDANSK
MUSIKKONSERVATORIUM
(ODENSE / ESBJERG)**

Courses B, M, D, Dip, C • P, ME, EM
Church music & organ Christian Blom Hansen, Kurt Levorsen, Søren Christian Vestergaard, Olivier Latry (v)
Harpsichord & continuo Jørgen Bjørslev, Nikolaj Ronimus
Contact +45 6311 9900
info@smks.dk
www.smks.dk

FRANCE

CNSMD DE PARIS

Organ Michel Bouvard, Thierry Escaich, Olivier Latry, Eric Lebrun
Harpsichord ■ continuo Françoise Marmin, Pierre Cazes, Blandine Rannou
Contact Anne Sylvie Faivre, +33 1 40 40 47 47, scolarite@cnsmdp.fr
www.cnsmdp.fr

UNIVERSITÉ DE PARIS-SORBONNE

Courses B, M, D • P, EM
Organ ■ composition Students receive lessons in the conservatoires
Contact +33 1 40 46 22 11, sorbonne.musique@paris-sorbonne.fr
www.paris-sorbonne.fr

GERMANY

**HOCHSCHULE FÜR MUSIK
UND THEATER HAMBURG**

Courses B, M • P, ME, Comp, EM
Scholarships/bursaries Yes
Church music Martin Böcker, Pieter van Dijk, Sven Hiemke, Rainer-Michael Munz, Hannelotte Pardall, Hans-Jörg Possler
Organ Pieter van Dijk, Jan Ernst, Andreas Rondthaler, Wolfgang Zerer
Harpsichord & continuo Menno van Delft
Contact Gabriele Bastians, +49 40 428 482 01, bastians@hfmt.hamburg.de
www.hfmt-hamburg.de

**HOCHSCHULE FÜR MUSIK
UND DARSTELLENDE KUNST
FRANKFURT**

Courses Dip • P, ME, CM, EM
Organ Dietrich von Knebel, Martin Lückner, Martin Sander, Frank Scheffler, Christian Schmitt-Engelstadt, Gerd Wachowski, Achim Seip (organology)
Harpsichord ■ continuo Sabine Bauer, Harald Hoeren, Susanne Kaiser, Wiebke Weidanz
Contact Albrecht Eitz, +49 69 154 007 256, Albrecht.Eitz@HfMDK-frankfurt.de
www.hfmdk-frankfurt.de

**HOCHSCHULE FÜR MUSIK
MAINZ**

Courses B, M, D, Dip • P, ME
Church music Gerhard Gnann
Organ Marcus Eichenlaub, Gerhard Gnann, Kilian Gottwald (organ building), Hans-Jürgen Kaiser (improvisation), Alfred Müller-Kranich, Dan Zerfass
Deadlines 1 May and 1 Dec
Contact +49 6131 3928007
studienbuero-hfm@uni-mainz.de
www.musik.uni-mainz.de

▼ Harpsichord and continuo opportunities ■ the Royal College of Music, London



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**STAATLICHE HOCHSCHULE
FÜR MUSIK UND
DARSTELLENDE KUNST
STUTTGART**

Courses B, M • P, ME, CM, EM
Organ Helmut Deutsch, Jürgen Essl, Bernhard Haas, Jörg-Hannes Hahn, Jon Laukvik, Ludger Lohmann, Martha Schuster, David Franke (improvisation), Johannes Mayr (improvisation), Volker Lutz (organ building)
Harpsichord & continuo Jörg Halubek, Jon Laukvik, Petra Marianowski-Wallach
Contact 149 711 212 4650
birgit.aust@mh-stuttgart.de or
diana.herter@mh-stuttgart.de
www.mh-stuttgart.de

IRELAND

**DIT CONSERVATORY OF
MUSIC AND DANCE**

Courses B, M, D • P, ME, Comp, EM
Organ Peter Sweeney, Una Russell
Harpsichord & continuo Rachel Talbot, Andrew Robinson
Contact +353 1 402 3000,
conservatory@dit.ie
www.dit.ie

ITALY

**ACCADEMIA NAZIONALE
DI SANTA CECILIA
FONDAZIONE**

Contact Angelica Suanno,
Via Vittoria 6, I-00187 Rome
Tel +39 06 8024 2501
didattica@santacecilia.it
www.santacecilia.it

NETHERLANDS

**AMSTERDAM
CONSERVATORIUM**

Courses B, M
Scholarships/bursaries Yes
Organ Pieter van Dijk, Matthias Havinga
Harpsichord & continuo Menno van Delft

Contact +31 20 527 7550,
conservatorium@ahk.nl
www.ahk.nl/conservatorium

**CODARTS - ROTTERDAM
CLASSICAL MUSIC ACADEMY**

Courses B, M • P, ME, Comp
Scholarships/bursaries Yes
Church music Arie Hoek,
Hans van Gelder
Organ Aart Bergwerff, Ben van Oosten, Bas de Vroome, Hayo Boerema (improvisation)
Contact Erik Zwiep, +31 10 217 1100,
codarts@codarts.nl
www.codarts.nl

NEW ZEALAND

**UNIVERSITY OF
CANTERBURY**

Courses B, M, D • P, ME, Comp
Scholarships/bursaries No
Organ, harpsichord & continuo Martin Setchell
Contact Susan Gilmour,
+64 3 364 2183, +64 3 366 7001
music@canterbury.ac.nz
www.music.canterbury.ac.nz

**SCHOOL OF MUSIC,
THE UNIVERSITY OF
AUCKLAND**

Courses B, M, D, Dip, C • P, ME, Comp
Scholarships/bursaries Yes
Organ, harpsichord & continuo James Tibbles
Contact Robert Constable,
+64 9 3737 599
info-music@auckland.ac.nz
www.creative.auckland.ac.nz

UNIVERSITY OF OTAGO

Courses B, M, D, Dip • P, Comp
Organ David Burchell
Contact Dept of Music,
+64 3 479 8885
music@otago.ac.nz
www.otago.ac.nz/music

NORWAY

**NORWEGIAN ACADEMY
OF MUSIC**

Courses B, M, D, Dip • P, ME, Comp, CM
Contact PO Box 5190
Majorstua, N-0302 Oslo
Tel +47 23 36 70 00
mh@nmh.no • www.nmh.no

SINGAPORE

NANYANG ACADEMY

Courses B, Dip
Organ Evelyn Lim
Harpsichord & continuo Yang Tien
Contact Richard Adams,
+65 6512 4188,
music@nafa.edu.sg
www.nafa.edu.sg

SOUTH AFRICA

**NELSON MANDELA
METROPOLITAN
UNIVERSITY**

Courses B, M, D, Dip, C • P, ME
Organ S Heunis
Contact E Albertyn, +27 41 504 2250,
music@nmmu.ac.za
www.nmmu.ac.za

**STELLENBOSCH UNIVERSITY
DEPT OF MUSIC &**

KONSERVATORIUM
Courses B, M, D, Dip, C • P, ME, Comp, JM
Scholarships/bursaries Yes
Church music Mario Nell,
Martin Berger
Organ, harpsichord & continuo Mario Nell*
Contact Mario Nell, +27 21 808 2338,
mdn@sun.ac.za
http://academic.sun.ac.za/music

UNIVERSITY OF PRETORIA

Courses B, M, D • P, ME, Comp
Organ Wim Viljoen*,
Herman Jordaan

Harpsichord & continuo

Wim Viljoen*, Herman Jordan,
John Coulter
Contact WD Viljoen, +27 12 420 3111,
wim.viljoen@up.ac.za
www.up.ac.za

SWEDEN

**ACADEMY OF MUSIC &
DRAMA, UNIVERSITY OF
GOTHENBURG**

Courses B, M • P, ME, Comp,
Scholarships/bursaries No
Organ Johannes Landgren*, Karin Nelson, Mikael Wahlin
Harpsichord & continuo Joel Speerstra
Contact +46 31 786 0000
information@hsm.gu.se
www.hsm.gu.se

**ROYAL COLLEGE OF MUSIC,
STOCKHOLM**

Courses B, M, Dip • P, ME, Comp, EM, CM
Organ Stefan Therstam*,
Johannes Landgren, Jan Borjesson
Harpsichord & continuo Mayumi Kamata, Ulf Soderberg
Contact Admissions office,
antagning@kmh.se
www.kmh.se

SWITZERLAND

**CONSERVATOIRE DE MUSIQUE
& GENÈVE**

Church music Diego Innocenzi
Contact rue de l'Arquebuse 12,
Casse postale 5155, CH-1211
Geneva 11
Tel +41 22 319 60 60
cmg@cmg.ch
www.cmuge.ch

**HOCHSCHULE FÜR MUSIK,
MUSIK AKADEMIE BASEL**

Courses B, M • P, ME, Comp, EM
Organ Martin Sander
Contact +41 61 264 57 32
hsm.mab@fhbw.ch
www.hsm-basel.ch

KEY COURSES OFFERED B Bachelor • M Master • D Doctor • Dip Diploma • C Certificate
OPTIONS P Performing • ME Music Education • Comp Composition • CM Church Music • EM Early Music • JM Joint Major
* indicates head of department; (v) indicates visiting professor

UNITED KINGDOM

KING'S COLLEGE LONDON

Courses B • P, Comp
Organ, harpsichord & continuo
 Tutors at the Royal Academy of Music
Contact Marie-Rose Delauzun,
 +44 20 7836 5454,
 music@kcl.ac.uk
 www.kcl.ac.uk

LIVERPOOL COLLEGE OF MUSIC

Courses B, M • P, Comp
Scholarships/bursaries Yes
Organ Philip Meaden,
 Simon Lindley
Harpsichord & continuo
 Julian Cima
Contact +44 113 222 3400
 enquiries@lcm.ac.uk
 www.lcm.ac.uk

ROYAL ACADEMY OF MUSIC

Courses B, M, D, Dip • P, ME, Comp, EM
Organ David Titterton*, Bine Bryndorf, Franz Danksagmüller (v), Susan Landale, James O'Donnell (v), Gerard Brooks (improvisation), Anne Page (harmonium), William McVicker (organology), Anne Marsden Thomas (art of teaching)
Harpsichord & continuo
 Carole Cerasi
Contact Sam Batchelor 020 7873 9405, sbatchelor@ram.ac.uk, organ@ram.ac.uk
 www.ram.ac.uk

ROYAL BIRMINGHAM CONSERVATOIRE

Courses B, M, Dip, C • P
Organ Daniel Moulton*, Henry Fairs
Harpsichord & continuo
 Martin Perkins
 +44 121 331 5000
 conservatoire@bcu.ac.uk
 www.bcu.ac.uk/conservatoire

ROYAL COLLEGE OF MUSIC

Courses B, M, D, Dip, C • P, ME, Comp, EM, JM

Scholarships/bursaries Yes
Organ David Graham*, Margaret Phillips, Sophie-Véronique Cauchefer-Choplin, Andrew Dewar
Harpsichord & continuo
 Robert Woolley, Terence Charlston, Jane Chapman, Kenneth Gilbert
Contact +44 20 7591 4362,
 admissions@rcm.ac.uk
 www.rcm.ac.uk

ROYAL CONSERVATOIRE OF SCOTLAND

Courses B, M, Dip • P, ME, Comp
Organ David Hamilton, Michael Harris
Harpsichord & continuo
 Jan Waterfield
Contact +44 141 332 4101
 musicadmissions@rcs.ac.uk
 www.rcs.ac.uk

ROYAL HOLLOWAY, UNIVERSITY OF LONDON

Courses B • P, JM, Comp
Church music & organ
 Rupert Gough
Contact Rupert Gough, +44 1784 443532, music@rhul.ac.uk
 www.rhul.ac.uk

ROYAL NORTHERN COLLEGE OF MUSIC

Courses B, M, D, Dip, C • P, ME, Comp, EM
Scholarships/bursaries Yes
Harpsichord & continuo
 Roger Hamilton
Contact Louise Jones,
 +44 161 907 5305
 sks@rncm.ac.uk
 www.rncm.ac.uk

ROYAL WELSH COLLEGE OF MUSIC & DRAMA

Courses B, M, Dip • P, ME, Comp, EM
Scholarships/bursaries Yes
Organ Andrew Wilson-Dickson
Harpsichord & continuo
 Steven Devine, Andrew Wilson-Dickson, Despina Homatidou

Contact +44 29 2039 1361
 admissions@rwcma.ac.uk
 www.rwcma.ac.uk

TRINITY LUTHERAN CONSERVATOIRE OF MUSIC AND DANCE

Courses B, M, D, Dip, C • P, ME, Comp, EM
Scholarships/bursaries Yes
Organ Ian Curror, William Whitehead
Harpsichord & continuo
 James Johnstone, John Henry
Contact +44 20 8305 4444
 admissions@tcm.ac.uk
 www.tcm.ac.uk

UNIVERSITY OF BRISTOL

Courses B, M, D • P, Comp,
Scholarships/bursaries Yes
Church music David Bednall (v)
Organ David Bednall (v,c),
Contact Megan Holmes,
 +44 117 331 4044
 music-resources@bris.ac.uk
 www.bris.ac.uk/music

UNIVERSITY OF CAMBRIDGE

Courses B, M • P, ME, Comp, EM
Scholarships/bursaries Yes
Church music Lynn Alcantara, Jeremy Begbie, Martin Ennis*, Sarah MacDonald, Andrew Nethsingha, Edward Wickham
Organ Andrew Arthur, Anne Page, Stephen Farr (v), Margaret Phillips (v), Ann Elise Smoot (v), James McVinnie (v), William Whitehead (v)
Harpsichord & continuo
 Andrew Arthur, Martin Ennis
Contact +44 1223 767883
 dcmusic@mus.cam.ac.uk
 www.mus.cam.ac.uk

UNIVERSITY OF DURHAM

Courses B, M, D • CM, Comp, JM
Contact Joyce Dent,
 +44 191 334 3140,
 joyce.dent@durham.ac.uk
 www.dur.ac.uk

UNIVERSITY OF EDINBURGH

Courses B, M • P
Organ, harpsichord & continuo John Kitchen
Contact +44 131 650 1000
 music@ed.ac.uk • www.ed.ac.uk

UNIVERSITY OF HUDDERSFIELD

Courses B, M, D • P, ME, Comp, EM, JM
Scholarships/bursaries Yes
Church music Lisa Colton
Organ Thomas Moore
Harpsichord & continuo
 John Bryan
Contact Dept of Music,
 +44 1484 472004
 musicadmissions@hud.ac.uk
 www.hud.ac.uk

UNIVERSITY OF OXFORD

Courses B, M, D • Comp
Contact Alec Sims,
 +44 1865 276125
 academic.admin@music.ox.ac.uk
 www.music.ox.ac.uk

UNIVERSITY OF YORK

Contact Music Dept,
 Heslington, York YO10 5DD
Tel +44 1904 432446
 music@york.ac.uk
 www.york.ac.uk

UNITED STATES

ALABAMA

SAMFORD UNIVERSITY DIVISION OF MUSIC

Courses B, M • P, ME, Comp, JM
Scholarships/bursaries Yes
Church music Eric Mathis, Terry Taylor
Organ W James Dorroh, Daniel E Lawhon
Contact Kathryn L Fouse,
 +1 205 726 2489,
 klfouse@samford.edu
 http://arts.samford.edu/music

KEY | COURSES OFFERED B Bachelor • M Master • D Doctor • Dip Diploma • C Certificate

OPTIONS P Performing • ME Music Education • Comp Composition • CM Church Music • EM Early Music • JM Joint Major

* indicates head of department; (v) indicates visiting professor

ARIZONA

ARIZONA STATE UNIVERSITY – HERBERGER INSTITUTE FOR DESIGN AND THE ARTS

Courses B, M, D • P, ME
Scholarships/bursaries Yes
Organ Kimberly Marshall*
Contact <http://music.asu.edu>

ARKANSAS

HENDERSON STATE UNIVERSITY

Courses B • P, ME, Comp
Scholarships/bursaries Yes
Organ Hee-Kyung Juhn*, Kay McAfee
Contact Jim Buckner, +1 870 230 5036, bucknej@hsu.edu
www.hsu.edu/music

CALIFORNIA

BIOLA UNIVERSITY CONSERVATORY OF MUSIC

Courses B • CM
Organ Jung-A Lee
Contact +1 562 903 4892
music@biola.edu
www.biola.edu/music

CALIFORNIA INSTITUTE OF THE ARTS (CALARTS)

Courses B, M, Dip • P, JM, EM
Organ Tisha Mabee
Contact +1 661 255 1050
admissions@calarts.edu
www.calarts.edu

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

Courses B • P, ME, JM
Harpsichord ■ **continuo**
Nadia Shpachenko, Janet Noll
Contact Iris S Levine,
+1 909 869 4566,
ilevine@csupomona.edu
www.class.csupomona.edu/mu

CALIFORNIA STATE UNIVERSITY, FULLERTON

Courses B, M • P, ME, Comp
Scholarships/bursaries Yes

Organ Esther Jones
Contact +1 657 278 3511,
musicinfo@fullerton.edu
www.fullerton.edu/arts/music

FRESNO PACIFIC UNIVERSITY

Courses B • P, ME, Comp, CM
Scholarships/bursaries Yes
Organ, harpsichord ■
continuo Laurell Huber*
Contact Wayne Huber, +1 559 453 2000, music@fresno.edu
www.fresno.edu

SAN FRANCISCO CONSERVATORY OF MUSIC

Courses B, M, Dip • P, Comp, EM
Scholarships/bursaries Yes
Organ Rodney Gehrke
Harpsichord ■ **continuo**
Corey Jamason*, Elizabeth Reed*
Contact Alexander Brose, +1 415 864 7326, awb@sfcmm.edu
www.sfcmm.edu

SAN JOSÉ STATE UNIVERSITY

Courses B • P, ME, Comp
Organ David Simi
Contact School of Music and Dance, +1 408 924 1000,
poweringmusic@sjsu.edu
www.sjsu.edu/humanitiesandarts

UNIVERSITY OF REDLANDS

Courses B, M, Dip • P, JM, ME, Comp
Scholarships/bursaries Yes
Organ Alison Luedecke
Contact Brad Andrews, +1 909 748 8014, music@redlands.edu
www.redlands.edu/music

UNIVERSITY OF SOUTHERN CALIFORNIA

Courses B, M, D, C • P, ME, CM, EM
Organ Cherry Rhodes, Ladd Thomas
Contact Thornton School of Music, +1 213 740 6935,
uscmusic@usc.edu
www.usc.edu/schools/music

COLORADO

BOULDER COLLEGE OF MUSIC, UNIVERSITY OF COLORADO

Courses B, M, D • P, ME, Comp, EM
Scholarships/bursaries Yes
Organ, harpsichord ■
continuo Robert S Hill
Contact
robertshill@colorado.edu;
ugradmus@colorado.edu;
gradmusc@colorado.edu
www.colorado.edu/music

CONNECTICUT

HARTT SCHOOL, UNIVERSITY OF HARTFORD

Courses B, M, D, Dip, C • P, ME, Comp, EM, JM
Scholarships/bursaries Yes
Organ Patricia Snyder*
Harpsichord ■ **continuo**
Robert Edward Smith, Kenneth Nott (EM), Emlyn Ngai (vn, EM)

■ Organ studies at the University of Wisconsin – Superior



UNIVERSITY OF WISCONSIN – SUPERIOR

KEY **COURSES OFFERED** B Bachelor • M Master • D Doctor • Dip Diploma • C Certificate
OPTIONS P Performing • ME Music Education • Comp Composition • CM Church Music • EM Early Music • JM Joint Major
* indicates head of department; (v) indicates visiting professor

Contact Lynn Johnson,
+1 860 768 4454,
harttadm@hartford.edu
www.hartford.edu/hartt

YALE INSTITUTE OF MUSIC

Courses M, D, Dip • P, CM, EM, JM

Organ Martin Jean, Jeffrey Brillhart, Walden Moore, Thomas Murray (emeritus), Jon Laukvik (v)

Contact +1 203 432 9753
derek.greten-harrison@yale.edu
http://ism.yale.edu

DELAWARE

UNIVERSITY OF DELAWARE

Courses B, M • P, ME, Comp

Scholarships/bursaries Yes

Church music David Herman

Organ David Herman, Karen Flint

Harpsichord & continuo Karen Flint

Contact Mary Dunnack, +1 302 831 2577, mdunnack@udel.edu
www.music.udel.edu

FLORIDA

FLORIDA STATE UNIVERSITY

Courses B, M, D •

P, ME, Comp, CM, JM, EM

Scholarships/bursaries Yes

Sacred music & organ

Iain Quinn

Contact +1 850 644 6102
musicadmissions@fsu.edu
http://music.fsu.edu

STETSON UNIVERSITY SCHOOL OF MUSIC

Courses B • P, ME, Comp, JM

Scholarships/bursaries Yes

Church music Boyd Jones

Organ, harpsichord & continuo Boyd Jones*

Contact +1 386 822 8960
jwest@stetson.edu
www.stetson.edu/music

GEORGIA

AGNES SCOTT COLLEGE

Courses B • P, Comp, EM, JM

Organ, harpsichord &

continuo Jason Solomon (chair)

Contact Leah Owenby, +1 800 868 8602, +1 404 471 6000,
jsolomon@agnesscott.edu
www.agnesscott.edu

COLUMBUS STATE UNIVERSITY - SCHWOB SCHOOL OF MUSIC

Courses B, M, Dip •

P, ME

Organ Joseph Golden*

Contact Regina Bloodsaw,
+1 706 507 8800

schwobmusic@columbusstate.edu

http://music.columbusstate.edu

GEORGIA STATE UNIVERSITY

Courses B, M, C • P, ME, Comp

Scholarships/bursaries Yes

Organ Sarah L Martin

Contact Deanna Joseph, +1 404 413 5900, music@gsu.edu
www.music.gsu.edu

HUGH HODGSON SCHOOL OF MUSIC, UNIVERSITY OF GEORGIA

Courses B, M, D • P, ME, Comp

Scholarships/bursaries Yes

Organ David Burton-Brown

Contact Suzanne Caruso, +1 706 542 3000, scaruso@uga.edu
www.uga.edu

MERCER UNIVERSITY - TOWNSEND SCHOOL OF MUSIC

Courses B, M • P, ME, Comp

Organ, harpsichord &

continuo Robert Parris*

Contact Patty Crocker, +1 478 301 2748, crocker_pc@mercer.edu
www.mercer.edu/music

IDAHO

BRIGHAM YOUNG UNIVERSITY - IDAHO

Courses B • P, ME

Organ Daniel Kerr*,

Rebecca Parkinson

Contact +1 208 496 4951
music@byui.edu
www.byui.edu/music

COLLEGE OF IDAHO

Courses B • P, ME

Organ Sylvia Hunt

Contact Lisa Derry, +1 208 459 5011, lderry@collegeofidaho.edu
www.collegeofidaho.edu/academics/music

ILLINOIS

BIENEN SCHOOL OF MUSIC AT NORTHWESTERN UNIVERSITY

Courses M, D • P, ME

Scholarships/bursaries Yes

Organ Margaret Kemper

Harpsichord & continuo

Stephen Alltop

Contact Ryan O'Mealey, +1 847 491 7575, r-omealey@northwestern.edu
www.music.northwestern.edu

MOODY BIBLE INSTITUTE

Courses B • P

Scholarships/bursaries No
(no tuition fees are charged)

Church music HE Singley

Organ Elizabeth Naegele,

HE Singley

Contact Cynthia Uitermarkt,
+1 312 329 4080, musicdept@moody.edu
www.moody.edu

NORTHERN ILLINOIS UNIVERSITY

Courses B, M, C •

P, ME, Comp, JM

Scholarships/bursaries Yes

Organ, harpsichord & continuo

James Brown*

Contact Lynn Slater, +1 815 753 1551, lslater@niu.edu
www.niu.edu/music

SOUTHERN ILLINOIS

UNIVERSITY EDWARDSVILLE

Courses B, M • P, ME

Organ Robert Raymond*

Harpsichord & continuo

Linda Perry

Contact Joel Knapp, +1 618 650 2024; +1 618 650 3900,
jknapp@siue.edu
www.siue.edu

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

Courses B, M, D • P, ME, Comp

Organ Dana Robinson*

Harpsichord & continuo

Charlotte Mattax Moersch

Contact Dana Robinson,
+1 217 333 2620
dmrobsn@illinois.edu
www.music.uiuc.edu

DEPAUW UNIVERSITY

Courses B • P, ME, JM

Scholarships/bursaries Yes

Contact George Palton,

+1 765 658 4118,
georgepalton@depauw.edu
www.depauw.edu/music

INDIANA UNIVERSITY - JACOBS SCHOOL OF MUSIC

Courses B, M, D • P, ME, Comp, EM

Scholarships/bursaries Yes

Organ Janette Fishell, David

Kazimir, Bruce Neswick, Jeffrey

Smith (v), Christopher Young

Contact +1 812 855 1583
musicadm@indiana.edu
www.music.indiana.edu

UNIVERSITY OF EVANSVILLE

Courses B • P, ME

Scholarships/bursaries Yes

Organ, harpsichord &

continuo Douglas Reed*

Contact Eva Key,

+1 812 488 2754
music@evansville.edu
http://music.evansville.edu

KEY | COURSES OFFERED B Bachelor • M Master • D Doctor • Dip Diploma • C Certificate

OPTIONS P Performing • ME Music Education • Comp Composition • CM Church Music • EM Early Music • JM Joint Major

* indicates head of department; (v) indicates visiting professor

IOWA

DORDT UNIVERSITY

Courses B • P, ME, CM, JM
Organ Carrie Groenewold*
Contact Carrie Groenewold,
 +1 712 722 6776,
 cgroenewold@dordt.edu
 www.dordt.edu

UNIVERSITY OF IOWA

Courses B, M, D • P, JM, EM
Scholarships/bursaries Yes
Organ & harpsichord
 Gregory Hand*
Contact Gregory Hand,
 +1 319 335 1630,
 gregory-hand@uiowa.edu
 www.uiowa.edu/~music

KANSAS

KANSAS STATE UNIVERSITY

Courses B, M • P, ME, Comp, JM
Scholarships/bursaries Yes
Organ David Pickering
Contact Julie Yu, +1 785 532
 3800, julieyu@ksu.edu
 www.k-state.edu/music

LOUISIANA

LOYOLA UNIVERSITY NEW ORLEANS - COLLEGE OF MUSIC AND FINE ARTS

Courses B, M • P, ME, Comp
Scholarships/bursaries Yes
Organ Marcus St Julien*
Contact Allyson Halperin, +1
 504 865 3037, admit@loyno.
 edu
 www.cmfa.loyno.edu

MARYLAND

PEABODY CONSERVATORY OF THE JOHNS HOPKINS UNIVERSITY

Courses B, M, D, Dip • P, ME, EM
Scholarships/bursaries Yes
Choral conducting
 Edward Polochick*, Robert
 Muckenfuss (vocal coach)
Church music John Walker
Organ Donald Sutherland*,
 John Walker

Harpsichord & continuo

Adam Pearl (em)
Contact Donald Sutherland,
 1 E Mt Vernon Place, Baltimore,
 MD 21202
Tel +1 410 234 4681
 dsuther1@jhem.jhmi.edu
 www.peabody.jhu.edu/organ

MASSACHUSETTS

LONGY SCHOOL OF MUSIC

Courses M, Dip, C • P, Comp, EM
Scholarships/bursaries Yes
Organ Libor Dudas*
Harpsichord & continuo
 Avi Stein (EM)
Contact +1 617 876 0956 ext
 1521
 admission@longy.edu
 www.longy.edu

NEW ENGLAND CONSERVATORY

Courses B, M, D, Dip • P, Comp
Scholarships/bursaries Yes

Contact Admissions Office,
 +1 617 585 1101,
 admissions@nec.edu
 http://necmusic.edu

WILLIAMS COLLEGE DEPARTMENT OF MUSIC

Courses B • P, Comp
Organ, harpsichord & continuo Edwin Lawrence*
Contact W Anthony Sheppard,
 +1 413 597 2127
 w.anthonysheppard@williams.edu
 http://music.williams.edu

MICHIGAN

ALMA COLLEGE

Courses B • P, ME
Harpsichord & continuo
 Scott Messing
Contact Ray Riley, +1 989 463
 7111, rileyr@alma.edu
 www.alma.edu

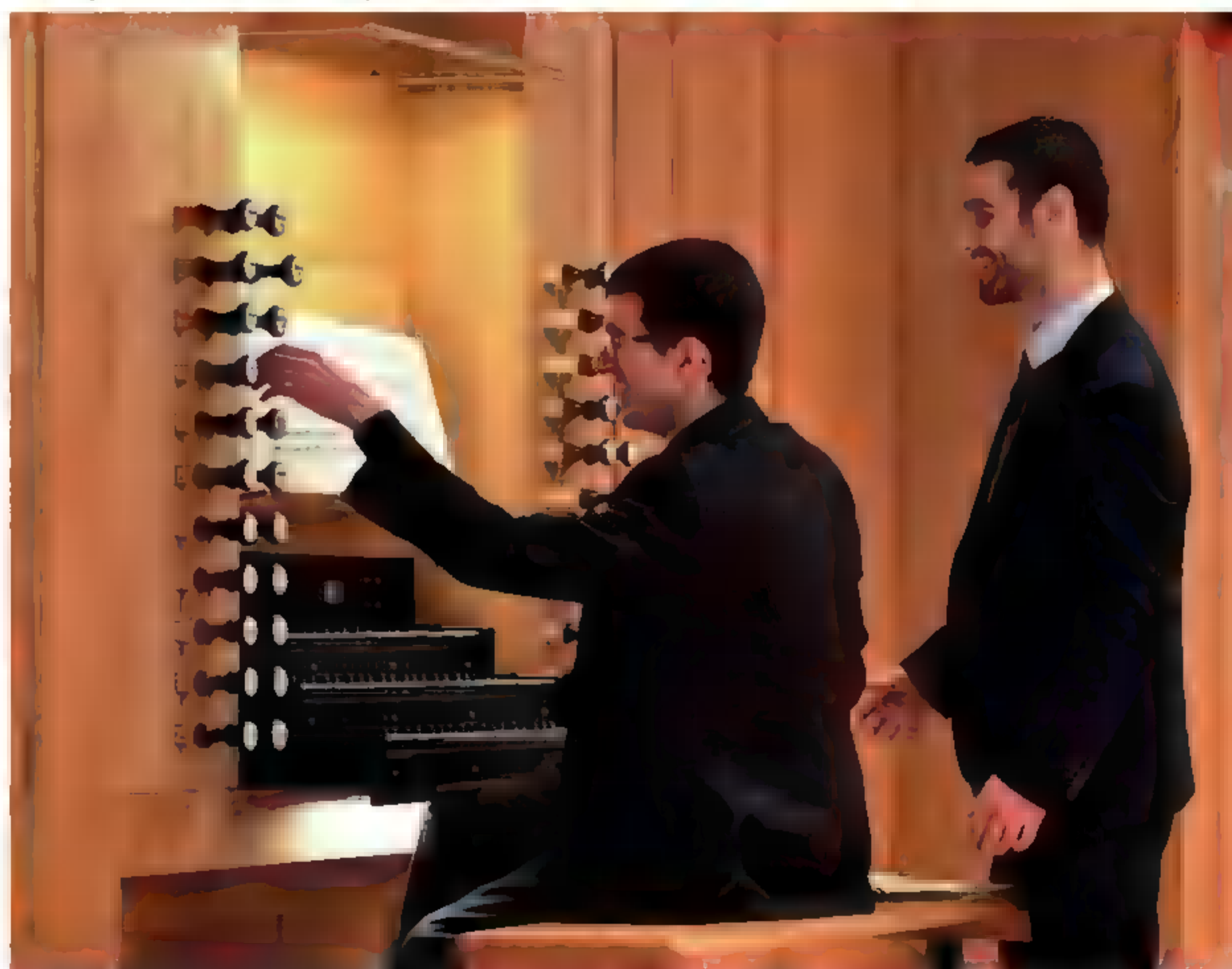
CENTRAL MICHIGAN UNIVERSITY

Courses B, M • P, ME, Comp
Scholarships/bursaries Yes
Organ, harpsichord & continuo Steven Egler
Contact Randi L'Hommedieu,
 +1 989 774 4000, lthomm1r@
 cmich.edu
 www.mus.cmich.edu
 www.music.msu.edu

UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC, THEATRE & DANCE

Courses B, M, D • P, EM, ME, CM, JM
Sacred music Kola Owolabi
Organ James Kibbie (chair)
Harpsichord & early music
 Joseph Gascho
Carillon Tiffany Ng
Contact +1 734 764 0583
 smtd.admissions@umich.edu
 www.music.umich.edu

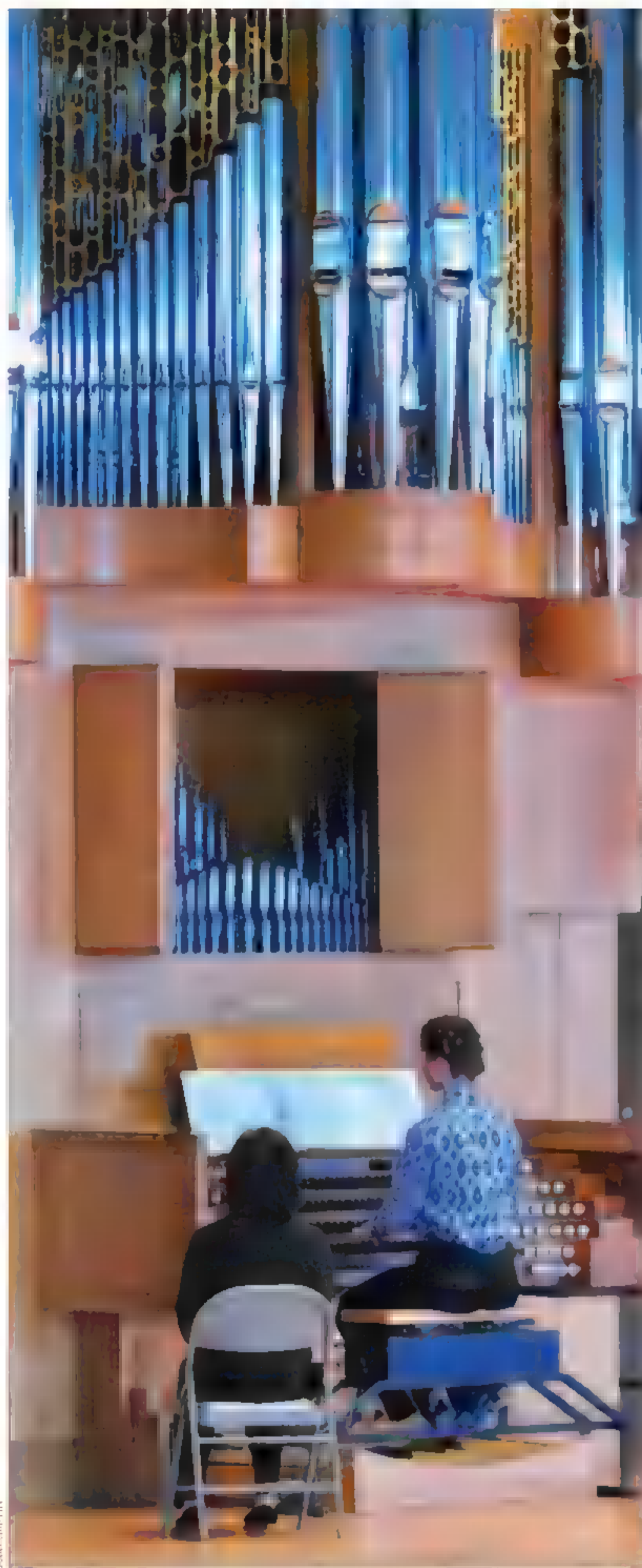
■ An organ lesson at the Royal College of Music, London



KEY COURSES OFFERED B Bachelor • M Master • D Doctor • Dip Diploma • C Certificate

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MINNESOTA

ST OLAF COLLEGE

Courses B • P, ME, Comp, CM, EM
Scholarships/bursaries Yes
Church music ■ **organ** James Bobb, Catherine Rodland
Contact Alison Feldt, +1 507 786 3180, feldt@stolaf.edu
www.stolaf.edu

UNIVERSITY OF MINNESOTA

Courses B, M, D • P, ME, Comp, EM, JM
Organ Dean Billmeyer
Harpsichord ■ **continuo** Dean Billmeyer, Timothy Lovelace
Contact +1 612 624 5740
mus-ppr@umn.edu
www.music.umn.edu

MONTANA

UNIVERSITY OF MONTANA

Courses B, M • P, ME, Comp, JM
Scholarships/bursaries Yes
Church music, organ, harpsichord, continuo
 Nancy Cooper*
Contact Nancy Cooper, +1 406 243 6880, griz.music@umontana.edu
www.umt.edu/music

NEBRASKA

UNIVERSITY OF NEBRASKA AT OMAHA

Courses B, M • P, ME, Comp
Scholarships/bursaries Yes
Organ James Johnson*, Wayne Kallstrom
Harpsichord ■ **continuo** James Johnson
Contact Shellie M Harden, +1 402 554 2800, sharden@unomaha.edu
www.uomaha.edu

UNIVERSITY OF NEBRASKA - LINCOLN

Courses B, M, D • P, ME, Comp, JM
Scholarships/bursaries Yes

Church music James Johnson
Organ, harpsichord ■ **continuo** Christopher Marks*
Contact Peter A Eklund, +1 402 472 7211, +1 402 472 6845
peklund1@unl.edu
www.unl.edu

NEW JERSEY

MASON GROSS SCHOOL

THE ARTS, MUSIC

UNIVERSITY

Courses B, M, D • P, ME, Comp
Organ Antonius Bittmann*, Mark Trautman, George B Stauffer
Contact Lois Fromer, +1 732 445 4636, lfromer@rci.rutgers.edu
www.masongross.rutgers.edu

WESTMINSTER CHOIR

COLLEGE OF RIDER

UNIVERSITY

Courses B, M • P, ME, Comp, CM
Scholarships/bursaries Yes
Church music Steve Pilkington, Gordon Graham, Kathleen Ebling Shaw
Organ Ken Cowan*, Andrew Henderson, Matthew Lewis, Alan Morrison
Harpsichord ■ **continuo** Kathleen Scheide
Contact Katherine Shields, +1 609 921 7144, wccinfo@rider.edu
www.rider.edu/wcc

NEW YORK

EASTMAN SCHOOL OF

MUSIC, UNIVERSITY

ROCHESTER

Courses B, M, D, Dip • P, ME, Comp, EM, JM
Scholarships/bursaries Yes
Church music Nicole Camilleri, Peter DuBois, Stephen Kennedy, Dianne Maynard-Christensen, Daniel Zager

◀ Designed and built by Johannes Klais Orgelbau, the Rexford Keller Memorial Organ at Ohio Wesleyan University is available for use by applied organ students

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Organ David Higgs*, Nathan Laube, William Porter
Harpsichord & continuo
 Lisa Goode Crawford
Contact +1 585 274 1060
 admissions@esm.rochester.edu
 www.esm.rochester.edu

ITHACA COLLEGE
Courses B, M • P, ME, Comp, JM
Organ, harpsichord & continuo Jean Radice*
Contact Thomas Kline,
 +1 607 274 3011,
 tkline@ithaca.edu
 www.ithaca.edu/music

JUILLIARD SCHOOL
Courses B, M, D, Dip • P, Comp
Scholarships/bursaries Yes
Organ Paul Jacobs*
Harpsichord & continuo
 Peter Sykes, Avi Stein
Contact Office of Admissions,
 +1 212 799 5000 ext 223,
 musicadmissions@juilliard.edu
 www.juilliard.edu

MANHATTAN SCHOOL OF MUSIC
Courses B, M, D • P, Comp
Scholarships/bursaries Yes
Organ McNeil Robertson*,
 Gail Archer, Walter Hilse, Dennis Keene, Paul-Martin Maki, Allen Sever
Contact Amy Anderson, +1 212 749 2802, admission@msmny.edu
 www.msmny.edu

MANNES COLLEGE, NEW SCHOOL FOR MUSIC
Courses B, Dip • P, Comp
Harpsichord & continuo
 Arthur Haas
Contact +1 212 580 0210
 www.mannes.edu

SETNOR SCHOOL OF MUSIC, SYRACUSE UNIVERSITY
Courses B, M • P, ME, Comp
Organ Anne Laver

Harpsichord & continuo
 Anne Laver, Bonny Choi
Contact +1 315 443 2769,
 admissu@syr.edu
 http://vpa.syr.edu

NORTH CAROLINA

HAYES SCHOOL OF MUSIC, APPALACHIAN STATE UNIVERSITY
Courses B, M • P, ME, Comp, CM
Scholarships/bursaries Yes
Church music Joby Bell
Organ, harpsichord & continuo Joby Bell*
Contact Stephen M Hopkins,
 +1 828 262 3020,
 hopkinssm@appstate.edu
 www.music.appstate.edu

UNIVERSITY OF NORTH CAROLINA AT GREENSBORO
Courses B, M, D, C • P, ME, JM, Comp
Scholarships/bursaries Yes
Organ Andre Lash
Harpsichord & continuo
 Andrew Willis
Contact Amanda R Hughes,
 +1 336 334 5789,
 adlash@uncg.edu
 www.performingarts.uncg.edu

OHIO

CLEVELAND INSTITUTE OF MUSIC
Courses B, M, D, Dip • P, Comp, EM
Scholarships/bursaries Yes
Organ Todd Wilson*
Harpsichord & continuo
 Peter Bennett*
Contact +1 216 791 5000,
 admission@cim.edu
 www.cim.edu

CLEVELAND STATE UNIVERSITY
Courses B, M • P, ME, Comp
Scholarships/bursaries Yes
Organ Margaret Scharf*, Todd Wilson

Harpsichord & continuo
 Nicole Keller
Contact +1 216 687 5039,
 h.meeker@csuohio.edu;
 www.csuohio.edu/class/music

OBERLIN CONSERVATORY OF MUSIC
Courses B, M, Dip • P, Comp, EM, JM
Scholarships/bursaries Yes
Church music Jonathan Moyer
Organ Jonathan Moyer*, Christa Rakich (v)
Harpsichord & continuo
 Mark Edwards
Contact Michael Manderer,
 +1 440 775 8413, conservatory.admissions@oberlin.edu
 www.oberlin.edu/conservatory

OHIO NORTHERN UNIVERSITY
Courses B • P, ME, JM
Organ Mary Jane Eichelberger*
Harpsichord & continuo
 Rebecca Casey,
 Pamela Ashmore,
 Mary Jane Eichelberger,
 Dean Altstaetter
Contact +1 419 772 2000
 www.onu.edu

OHIO WESLEYAN UNIVERSITY
Courses B • P, ME, Comp
Scholarships/bursaries Yes
Organ James Hildreth
Contact Larry Griffin,
 +1 740 368 3700,
 llgriffi@owu.edu
 http://music.owu.edu

OTTERBEIN UNIVERSITY
Courses B • P, ME, Comp, JM
Scholarships/bursaries Yes
Organ Jan Dunphy*
Harpsichord & continuo
 Jennifer Bell
Contact Craig Johnson,
 +1 614 823 1508,
 edoyle@otterbein.edu
 www.otterbein.edu/music

UNIVERSITY OF CINCINNATI COLLEGE - CONSERVATORY OF MUSIC
Courses B, M, D, Dip • P, ME
Scholarships/bursaries Yes
Organ Michael Unger
Contact +1 513 556 6638,
 ccmadmis@uc.edu
 www.ccm.uc.edu

WITTENBERG UNIVERSITY
Courses B • P, ME
Scholarships/bursaries Yes
Organ, harpsichord & continuo
 Trudy Faber
Contact Melanie Gillaugh,
 +1 800 677 7558,
 mgillaugh@wittenberg.edu
 www.wittenberg.edu

PENNSYLVANIA

CARNEGIE MELLON SCHOOL OF MUSIC
Courses B, M, Dip, C • P, ME, Comp
Organ Donald Wilkins*
Contact Michele McGregor,
 +1 412 268 2384,
 mtmcgreg@andrew.cmu.edu
 www.music.cmu.edu

CURTIS INSTITUTE OF MUSIC
Courses B, Dip • P, CM, Comp
Scholarships/bursaries Yes
Organ Alan Morrison*
Harpsichord & continuo
 Leon Schelhase
Contact Chris Hodges,
 +1 215 717 3117,
 admissions@curtis.edu
 www.curtis.edu/admissions

SOUTH DAKOTA

UNIVERSITY OF SOUTH DAKOTA
Courses B, M • P, ME
Organ Larry Schou*
Contact Larry Schou, +1 877 269 6837, larry.schou@usd.edu
 www.usd.edu/cfa/music

KEY COURSES OFFERED B Bachelor • M Master • D Doctor • Dip Diploma • C Certificate
 OPTIONS P Performing • ME Music Education • Comp Composition • CM Church Music • EM Early Music • JM Joint Major
 * indicates head of department; (v) indicates visiting professor

TENNESSEE

UNIVERSITY OF TENNESSEE

Courses B, M, C • P, ME, Comp, JM

Scholarships/bursaries Yes

Church music Angela Batey, Barbara Murphy, Gene Peterson, John Brock, Edie Johnson

Organ, harpsichord & continuo John Brock, Edie Johnson

Contact Carolyn Anderson, +1 865 974 3241, canders@utk.edu, www.music.utk.edu

TEXAS

BAYLOR UNIVERSITY

Courses B, M, D, C • P, ME, Comp, CM

Organ Isabelle Demers

Contact Music Dept, +1 800 229 5678, ruth_tucker@baylor.edu, www.baylor.edu

SHEPHERD SCHOOL OF MUSIC AT RICE UNIVERSITY

Courses B, M, D, Dip • P, Comp

Scholarships/bursaries Yes

Organ Ken Cowan*, Mario Aschauer, Rick Erickson, Robert Simpson

Contact Geoffrey Scott, +1 713 348 4854, musi@rice.edu, http://music.rice.edu

SOUTHERN METHODIST UNIVERSITY

Courses B, M, Dip • P, ME, Comp

Scholarships/bursaries Yes

Church music C Michael Hawn*, Christopher Anderson

Organ Stefan Engels*, Larry Palmer, Christopher Anderson

Harpsichord & continuo Larry Palmer

Contact Alan Wagner, +1 214 768 3680, music@smu.edu, wagnera@smu.edu, http://meadows.smu.edu

TEXAS TECH UNIVERSITY

Courses B, M, D • P, ME, Comp

Scholarships/bursaries Yes

Organ Thomas Hughes*, John Hollins

Harpsichord & continuo

Thomas Hughes

Contact William Ballenger, +1 806 742 2270, william.ballenger@ttu.edu, www.music.ttu.edu

UNIVERSITY OF NORTH TEXAS

Courses B, M, D, C • P, ME, Comp, CM

Scholarships/bursaries Yes

Organ Jesse Eschbach*, Steven Andrew Lloyd

Harpsichord & continuo

Christoph Hammer, Brad Bennight

Contact Jesse Eschbach, +1 940 565 2000, Jesse.Eschbach@unt.edu, www.unt.edu

VIRGINIA

SHENANDOAH UNIVERSITY

Courses B, M, D, C • P, ME, Comp, CM

Organ & harpsichord

Steven Cooksey

Contact Marjorie Sobczynski, +1 800 432 2266, admit@su.edu, www.su.edu

WASHINGTON

PACIFIC LUTHERAN UNIVERSITY

Courses B • P, ME, Comp, JM

Scholarships/bursaries Yes

Church music Paul Tegels

Organ Paul Tegels, Jonathan Wohlers

Harpsichord & continuo

Paul Tegels

Contact +1 253 535 7602, paul.tegels@plu.edu, www.plu.edu/organ

WEST VIRGINIA

WEST VIRGINIA UNIVERSITY

Courses M, D • P, ME, Comp

Organ, harpsichord &

continuo William Haller*

Contact H Keith Jackson, +1 304 293 0111, keith.jackson@mail.wvu.edu, www.wvu.edu

WISCONSIN

UNIVERSITY OF WISCONSIN - MADISON

Courses B, M, D, C • P, ME, Comp, JM

Scholarships/bursaries Yes

Organ, harpsichord &

continuo John Chappell Stowe*

Contact Eric Glamm (u/g), Kathy Rutlin (p/g), +1 608 263 5986 (u/g); +1 608 263 3220 (p/g), admissions@music.wisc.edu (u/g); dirgradmus@music.wisc.edu (p/g), www.music.wisc.edu

UNIVERSITY OF WISCONSIN - PATERSON

Courses B • P, ME, Comp, JM

Organ James McKeever*

Contact Matthew Jensen, +1 262 595 2359, matthew.jensen@uwp.edu, www.uwp.edu

UNIVERSITY OF WISCONSIN - RIVER FALLS

Courses B, C • P, ME

Organ Laura Edman*

Harpsichord & continuo

Carolyn Britton

Contact David Milne, +1 715 425 3911, david.a.milne@uwrf.edu, www.uwrf.edu

UNIVERSITY OF WISCONSIN - SUPERIOR

Courses B • P, ME

Organ, harpsichord &

continuo Thomas Hamilton

Contact +1 715 394 8115, music@uwsuper.edu, www.uwsuper.edu/music

APPENDIX

Organisations promoting short courses throughout the year to help individuals improve skills.

ORGANPROMOTION

Contact +49 74 51 900 7992, info@organpromotion.org, www.organpromotion.org

OUNCLE FOR ORGANISTS

Contact +44 1832 274919, information@oundlefestival.org.uk, www.oundlefestival.org.uk

ROYAL COLLEGE OF ORGANISTS

Contact +44 5600 197563, courses@rco.org.uk, www.rco.org.uk

ROYAL SCHOOL OF CHURCH MUSIC

Contact +44 1722 424843, education@rscm.com, www.rscm.com/courses

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▲ Dominic Gwynn in the Welbeck workshop

Work in progress

Paul Hale visits Martin Goetze and Dominic Gwynn Ltd, Organ Builders & Restorers, at Welbeck, Nottinghamshire. WORKSHOP PHOTOS COURTESY PAUL HALE

Nottinghamshire is a county known best for a famous figure who almost certainly never existed – Robin Hood – and for Sherwood Forest, which has almost entirely disappeared, swallowed up by centuries of naval ship-building. It is a county often passed through, by train or motor-car, by those travelling north or those travelling south. At first glance there is not much to detain the traveller; but it was not always so. A spine road (now the A614) runs through an

area in the county known ■ ‘The Dukeries’. Either side of this major artery were four ducal seats: Worksop Manor (a home of the Dukes of Norfolk), Clumber House (seat of the Dukes of Newcastle), Thoresby Hall (seat of the Dukes of Kingston and then of the Earls Manvers) and Welbeck Abbey (seat of the Dukes of Portland). Not far away are Rufford Abbey (seat of the Lords Savile) and Newstead Abbey (home, from 1540, of the Byron family, Lord Byron being the last to live

there). All came to derive enormous wealth from the coal which, conveniently, was found beneath their estates.

It is Welbeck which concerns us. After the Dissolution of the Monasteries (1536-41), the Abbey buildings were reconstructed as a great house and sold in 1607 to Sir Charles Cavendish, son of Elizabethan socialite Bess of Hardwick. It passed to his son William Cavendish, later first Duke of Newcastle, whose family seat it became. In the 18th

century, it came into the Bentinck family and became the seat of the Earls and Dukes of Portland. Following a period serving for the army as Welbeck College, the member of the family currently owning the estate and living there is William Parente, who has served as High Sheriff of Nottinghamshire. The Welbeck Estates Company and its associated charitable Harley Foundation (founded by Ivy, Duchess of Portland, in 1978 'to encourage creativity in all of us') converted many estate buildings for new uses

in 1985, relocating to a larger workshop in 2003. But how and why did they begin? As a pupil at Christ's Hospital, Horsham, Dominic had a Damascene moment during a trip organised by Nicholas Plumley to visit historic organs in the Netherlands. Smitten by the Schnitger at Zwolle, and intrigued by visits to the workshops of Flentrop and Van Vulpen, Dominic determined (after reading for a degree in Modern History at St John's College, Oxford) to become an organ builder, specialising in the study and

to work for a couple of years with Gabriel Kney in London, Ontario, to learn to make organs efficiently. Also with GDB was Edward Bennett, who had studied at the Guildhall School of Music & Drama and was interested more in new modern organs than in historical models. Edward, too, sought further experience abroad, working with the Austrian firm Hradetzky, who were employed at the time to help Ronald Sharp complete his vast instrument in the Sydney Opera House.

Leaving Bruggencate in 1980, Dominic set up the firm with Martin, who had returned from Canada. Their initial work was for early music groups, Opus 1 being a continuo organ (complete with a Regal stop) for the Consort of Music. Edward joined them as a third partner in 1985 as they moved to Welbeck. The three partners soon attracted other craftspeople, attracted by their ethos, which was very much in tune with the times and coincided with the launch of the British Institute of Organ Studies (BIOS), with its devotion to the conservation of the traditional British organ.

Their stated aim ever since then has been to make 'English classical organs' and 'to work with a small team of committed organ builders, flexible and with a complete range of skills, built around the permanent input of the skills and experience of the three directors.' Their goal was, in Martin's words,

'Martin was excited by the sheer variety of organs in this world, and we have tried to recapture that by collecting the technical details of each project we have worked on' – Dominic Gwynn

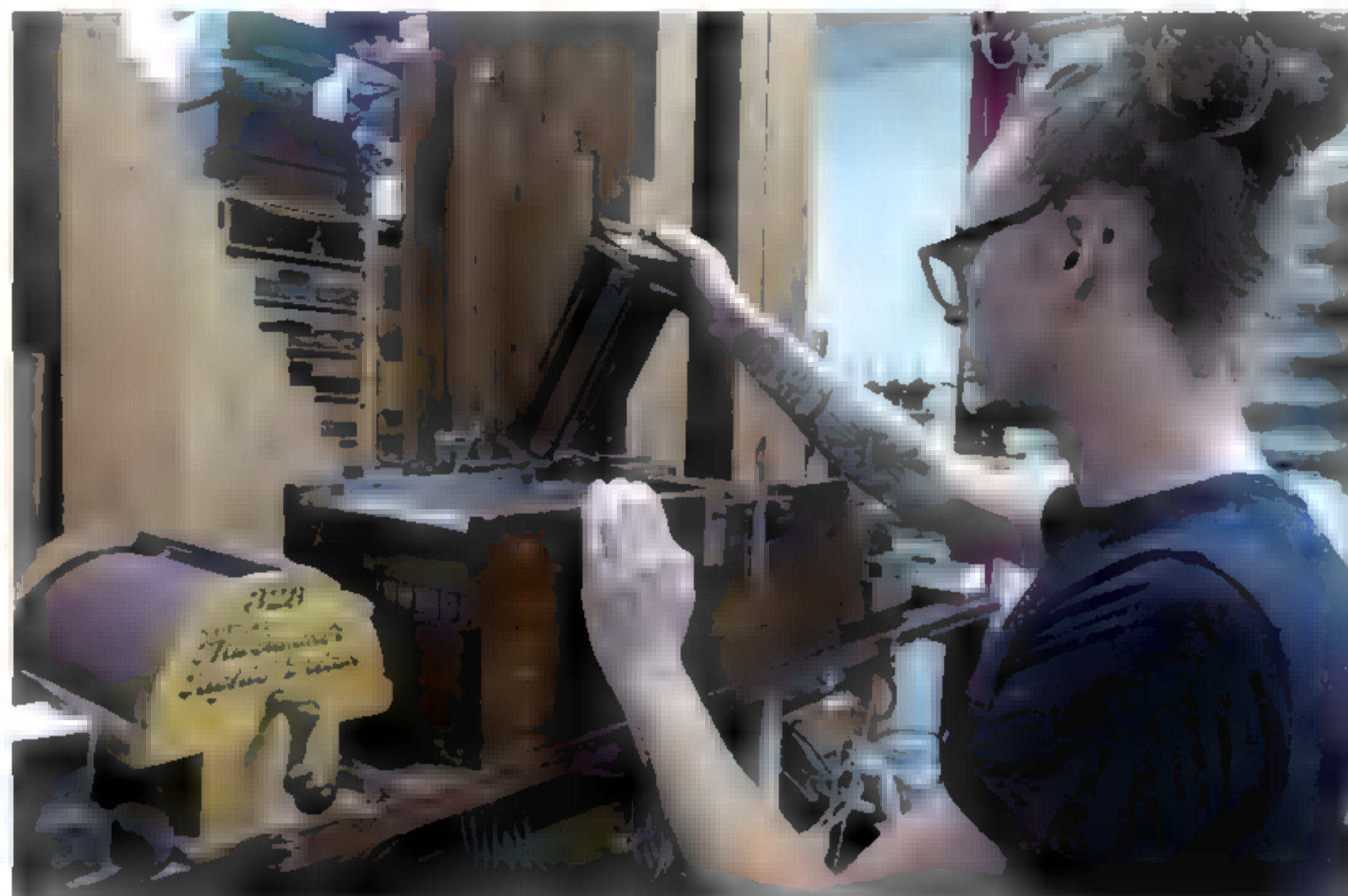
and established a series of craft workshops, mainly in convenient new buildings of imaginative design by John Outram.

Among the craftspeople who found a welcoming home in these relatively inexpensive premises were two keen young organ builders, Dominic Gwynn and Martin Goetze, soon joined by their near contemporary Edward Bennett. Having started in a small way in 1980 in Northampton, the firm moved to Welbeck

reproduction of historic instruments. He started out in Northampton in 1976, learning the craft under Hendrik ten Bruggencate, who had trained with Metzler in Zürich and set up by himself, having worked for a period with Grant, Degens and Bradbeer (by that time sharing the spacious and well-equipped factory of Davies of Northampton). Meanwhile, his soon-to-be partner, Martin Goetze, who had been with GDB and Bruggencate since 1971, moved to Canada

■ Early days: (from left) Martin Goetze, Dominic Gwynn and Edward Bennett aimed to 'make new organs in historic styles, and restorations to museum standards'





▲ (clockwise, from top left) The motor driving the Orchestrion's player mechanisms; Joe Marsden demonstrates the player mechanism; Dominic Gwynn tries ■ Orchestrion pipe; new conveyances and leathering; the wooden pipework of the Orchestrion

'making new organs in historic styles, and restorations to museum standards.'

The directors share responsibility for the design, supervision and finishing of each organ, one taking the lead on a particular project. Between 1985 and 2003 they benefited particularly from the experience and advice of their neighbours, Derek Adlam (formerly of Finchcocks), described by Dominic as the 'doyen of early keyboard instrument makers', and Bernd Fischer, one of the finest craftsmen in this field. Many of their restoration contracts have been part-funded by the Heritage Lottery Fund (the large St James's Bermondsey organ, in 2002, to the tune of 90 per cent). Their very particular corner of the organ world is such that over the years little competition has come from other UK firms; whether projects come to pass is dependent much more on funding.

The Goetze, Gwynn and Bennett partnership lasted 35 years, before Martin

Goetze, after a long and valiant struggle, succumbed to cancer in 2015. His loss, as a person and as an organ builder and teacher, is keenly felt. After his death, Dominic wrote, 'Martin was a supreme craftsman. He had that combination of curiosity, knowledge, dexterity and amazing persistence needed to produce a good result. I doubt if any organ builder in the world could have designed and produced the whole instrument to the standard that Martin could. Our firm has completed over 100 organs, new and restorations. Their quality would not have been so high without Martin's contribution and direction.'

Over 40 years, Goetze & Gwynn have helped in the training of some 20 keen young organ builders, 12 from outside the UK. Indeed, the training and inspiring of the next generation[s] of organ builders was something about which Martin felt passionately, working as president of the

Institute of British Organ Building (IBO) towards setting up a national in-service training scheme for organ builders, soon to come to pass.

How is G&G different from other UK organ builders? Although they make every component of an organ except for the blower, that is not unique among the country's 'craft' firms. What is probably unique to them is the 'Dominic factor'. A professional historian in his very bones, Dominic Gwynn researches in minute detail the history of any organ coming for restoration, and researches in similar detail the instrument which is to be the inspiration for every new organ they make. Thus, there is no 'house style', every new organ being inspired by a model or a specific historic instrument, and with every restored organ having its essential original character retained or rediscovered. Dominic's research finds an additional outlet in the Harley Monographs – no fewer than 50

◀ detailed technical reports on organs based on his researches, with immaculate drawings by Martin, who was a long-time member of what is now called the International Institute for Conservation. Martin wrote of the start of his interest in historic organs: 'My interest in old organs stems from a busman's holiday to see Polish organs in 1976 [with Edward Bennett]. It was fascinating and exciting to see so many weird organs in ruins, and some that had been documented and restored.' Dominic comments: 'What excited him after that visit was the sheer variety of organs in this world, and it is what we have tried to recapture by collecting the technical details of each project we have worked on.' Dominic's and Martin's interest in historic restoration and conservation led the company to work for the National Trust, the Royal Collection, and for a number of other collections and museums.

Of their recent projects, the most eye-catching is the new instrument they built

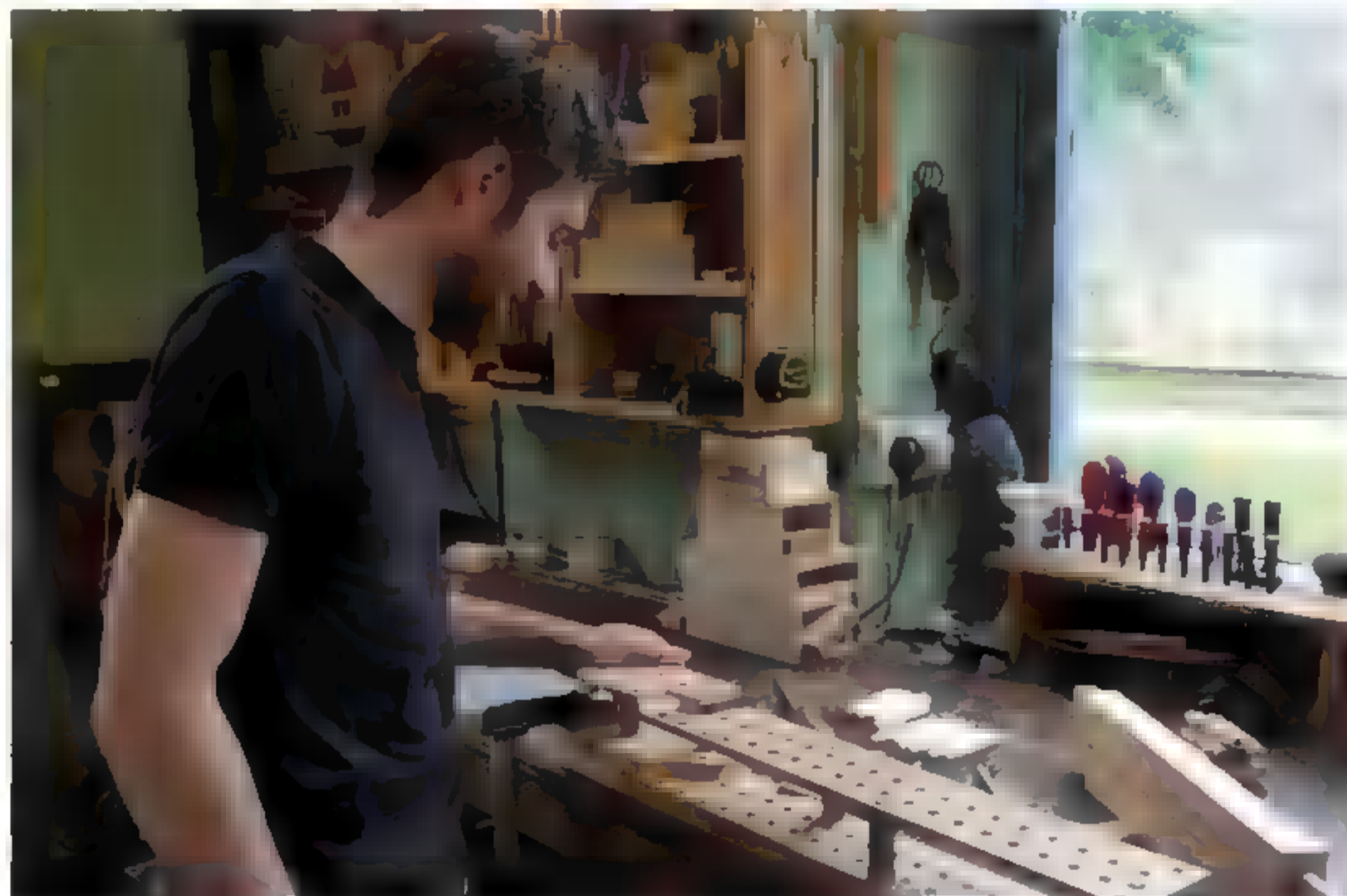
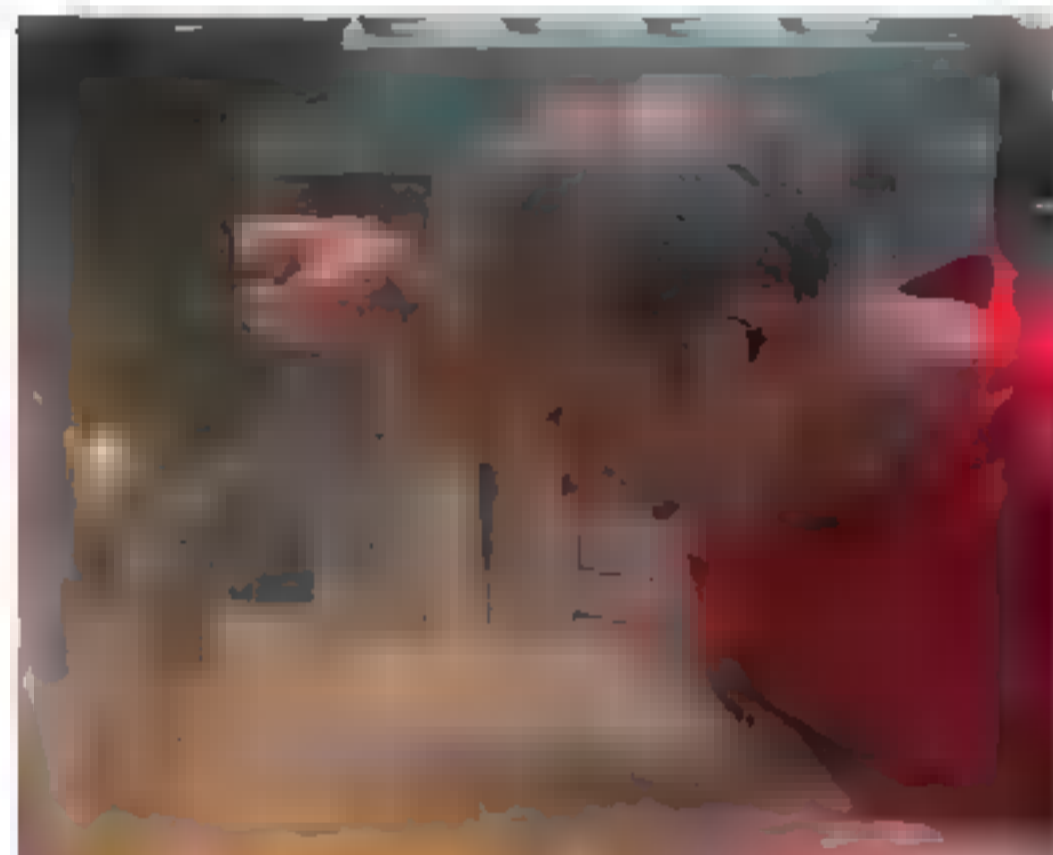
during 2017 for the Public Theatre at Trinity College, Dublin. This organ sits within one of the most visually and historically remarkable painted organ cases imaginable, the Great case dating from 1684, a precious survivor of the work of Lancelot Pease. The Chaire case, dating from 1705, is by John Baptist Cuvillie (who had worked with Renatus Harris). The new organ is typical of their approach in that it was scrupulously researched and based on a relevant model – in this case the 1702 organ built by Harris for St Botolph, Aldgate, in the City of London. The original Dublin case pipes survive and were used as the basis for the pipe scales. As usual, their team made everything, to Dominic's design: Nick Hagen (joined in 2008) reconstructed the case; the metal pipes were made by Joe Marsden (who has been with G&G since leaving school locally in 2009); Chris Davies (with the firm since 2016) made the keys and the wooden pipes; Edward Bennett made

the soundboards and the mechanism. The reeds were voiced by Abigail Balfour-Rowley (with the firm since 2013) and her husband, Rob, who is Harrison-trained. Emma Hagen (administrator from 2009) is the other member of the current team.

Because they needed more height for taller organs, Goetze & Gwynn moved from their first Welbeck workshops to their current two spacious and lofty workshops just 100 yards away. Here they have plenty of floor space, height and light, the workshops being augmented by an upstairs office and a capacious L-shaped timber store and mill where it is a joy to see planks of oak, pine and many other fine woods awaiting their day in an organ.

Their current work embraces, as usual, restorations and a new organ. A 'first' for them is the restoration of an Orchestrion. This instrument was made by Fidel Heine, in Vöhrenbach near Baden in 1862, according

▼ (clockwise, from top left) Edward Bennett drilling the holes for the soundboard of the new Positiv; Chris Davies racks in pipes for the Positiv; the casework of the Positiv in the main workshop; the compact wind system of the Positiv; Dominic Gwynn assembles Regal pipes for the Positiv





▲ Dominic Gwynn and the Conacher organ in the Theatr Soar, a converted chapel in Merthyr Tydfil

to a pencil inscription inside the organ. Heine worked for Imhof & Mühle, who will have supplied it. There are three open wooden 8ft stops, of different scale and volume, with a common stopped bass. Originally made as a clockwork-driven barrel organ, it was fitted in c.1900 with a pneumatic action so that it could be played by piano rolls. There were originally 24 rolls (e.g. the whole of Tchaikovsky's *Symphony pathétique*, Berlioz's *Hungarian March*, Mendelssohn's *A Midsummer Night's Dream Overture*, Wagner's *Tannhäuser Overture*, etc). It was restored to playing condition by a teenage Henry Bennett (Edward's brother, who owns the organ) in the early 1960s, and has now been restored by Joe Marsden with advice from Rob Balfour-Rowley. The organ was originally the property of the Bennetts' great-grandfather Sir Thomas Bazley, Baronet. When I visit the workshops, the Orchestrion is ready to play: three ranks of pipes make an amazing job of Mendelssohn's *A Midsummer Night's Dream Overture*: more nimbly than any fingers could manage!

While Joe is restoring the Orchestrion, the rest of the team are making a new Positiv in 17th-century style, for Dr Christopher Kent. Dominic describes it as being 'in the style of the positive organ probably for a customer in

Salzburg in c.1700, restored for Alan Rubin in 2014, the regal based on a c.1700 regal in Brussels Musical Instrument Museum.' It has four stops: Coppel III (stopped wood), Coppel 4 (stopped wood), Octav 2 (open metal, in front), and Regal III (wooden resonators). The compass is C/E – c³ (45 notes, short octave); painted pine case. As always with G&G, every part is made in-house, which means even the shallots of the Regal, using moulds made for the Regal in their very first organ.

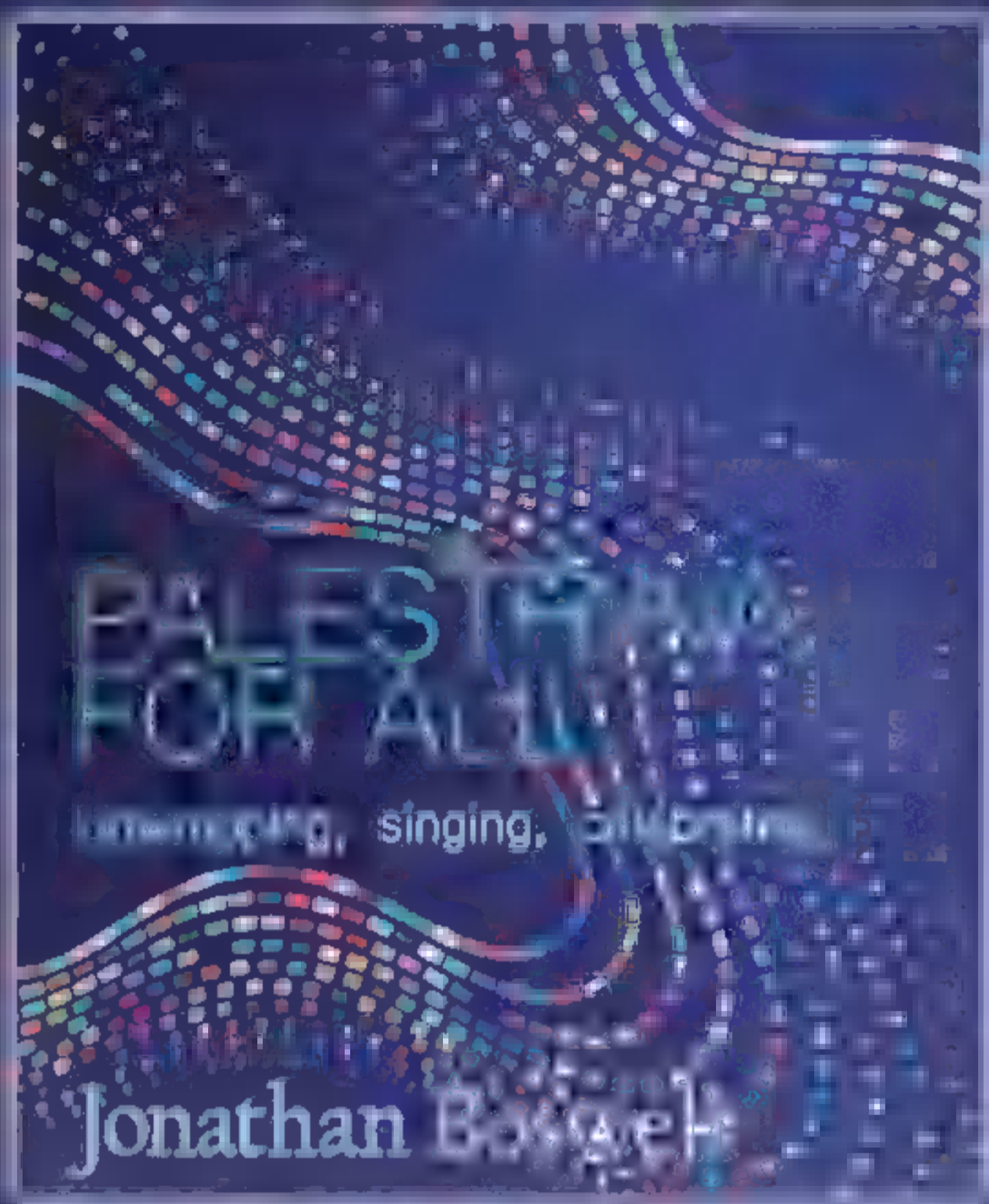
Also in the workshop is a late 19th-century Peter Conacher organ, receiving the lightest of restorations during its removal from Hudswell parish church to St Patrick's Catholic Church in Bradford. Only one manual and pedal with six stops, but as Dominic comments, 'Excellent made.'

No sooner is that Conacher out of the door but another one enters – the handsome 1893 II/22 instrument from Theatr Soar, Merthyr Tydfil, which is in for a restoration, including returning it to the original stop-list. It has mechanical key and stop action, and the hand pumping and water engine to the feeders will all be brought back into use. Dominic again: 'The former chapel [before its conversion to a theatre] was the Welsh-speaking Capel Soar in the much-chapelled Merthyr, and is now the Welsh-speaking community and

arts centre. William Reynolds is the musical adviser; he will be reviving some forgotten Welsh composers from the end of the 19th and the beginning of the 20th centuries.'

What of the future? With Edward and Dominic of retiring age, the future of the firm lies with the younger craftspeople working there; Rob Balfour-Rowley has recently joined the team while at the same time working with Abigail in their own company. Dominic feels confident about the future, his view being that if the philosophy of scrupulously researched, historically informed work continues to prevail at Goetze & Gwynn, the nature/period of the organs being restored or built is of less significance. This has already become the case, with the team happily restoring and enjoying the sort of 19th-century organ to which they would cheerfully have taken a match 40 years ago (following the Maurice Forsyth-Grant view of Victorian organs). And what do I see, nestling between a row of regals and a new oak soundboard? Chunks of Wurlitzer 32ft Diaphone mechanism being scrupulously restored by Rob Balfour-Rowley. And why not? ■

Paul Hale has been writing about the organ for many years, while working as a cathedral organist, recitalist, teacher and organ consultant.



PALESTRINA FOR ALL Unwrapping, singing, celebrating by Jonathan Boswell

This is a new history of the music of the great 16th century composer Giovanni Pierluigi da Palestrina, its history and its still-relevant present. The book follows the music from love poetry, through events in the Church Year, to the liturgical record-keeping of Mass and the uncovering of many musical treasures. Its approach is accessible and largely non-technical. There is a focus on the music with text, ritual and ceremony, the individual voices, and the role of the voice parts (cantus, alto, tenor, bass) in the diverse ways – emotional, devotional, intellectual – of enjoying and responding to the music.

'Historian Jonathan Boswell has brought a lifetime's knowledge with the life and music of Palestrina to bear in a new, first accessible English translation'
— **THE TIMES**, 16 June 2010

'Those interested in exploring Palestrina should start with this account. I very much applaud the author'
— **THE TIMES**, 16 June 2010

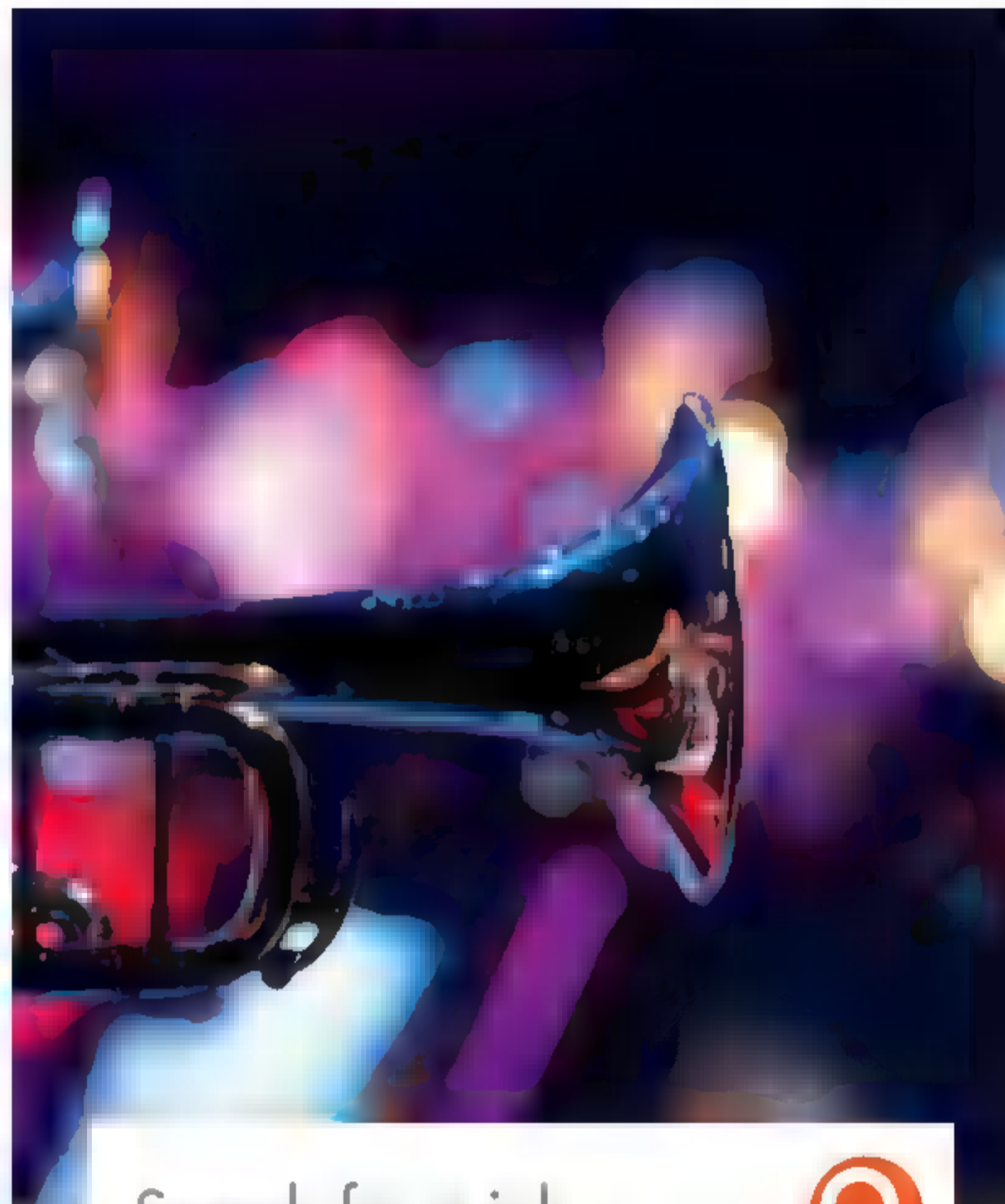
'So refreshing, so personal, so illuminating... I loved the book'
— **CHRISTOPHERS**, The Sixteen

'A very valuable contribution to the field, and it will enrich those who read it'
— **CHIARA**, Professor of Musicology, University of Bologna

'A book needed in every class'
— **ANDREW CARWOOD**, Paul's Cathedral, The Cardinal's Musick

For more on the book, visit www.jonathanboswell.co.uk.
Palestrina for All is self-published and moderately priced.
It is also available on Amazon or Barnes & Noble.
Paperback: £11.95, €7.16, \$7.49 Kindle: £3.99, €3.35, \$3.64

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Swede harmony

A new Harmonia mundi recording of Brahms's *Ein deutsches Requiem* puts the Swedish Radio Choir in the international spotlight once more. Graeme Kay talks to conductor Daniel Harding and chorus master Marc Korovitch

A few years ago, a British music magazine asked an international jury to name the world's greatest choirs, based on recordings. The Top Twenty featured no American choirs at all, which prompted a little outrage but also some navel-gazing in the US media; British choirs dominated this decidedly Eurocentric list, occupying all six of the top places. But in at No. 10 was the Swedish Radio Choir (SRC): 'One of mainland Europe's great vocal ensembles,' read the citation, 'the Swedish Radio Choir is the one that Claudio Abbado would regularly call on when he

Peter Dijkstra was in the middle of his 11-year stint as music director. But for this 94-year old group, it was three decades of stewardship by the immensely influential Eric Ericson, between 1952 and 1982, that are still regarded as the bedrock of the sound on which the group's success was built. The choir's official history asserts that 'Eric Ericson's legendary sound ideals and artistry attracted Paul Hindemith, Frank Martin, Igor Stravinsky, Aaron Copland and others to Stockholm, where their pieces were performed. Arthur Honegger stated that, when he heard the Swedish Radio Choir

■ Peter Dijkstra conducting the Swedish Radio Choir during his stint as chief conductor from 2007-18

'Swedish composers wrote music of a kind that had previously not existed, inspired by this unique ensemble'

performed choral music: and their recording of the Verdi Requiem, made in 2001, is a tribute to their power and personality, one that always stays intensely human.' It went on: 'In spite of discipline, careful phrase endings and sudden explosions of terrible strength, there is no mistaking the choir's sound: warm, sincere, balanced, and, above all, flawless without sterility or hollow perfection.'

At the time of that recording, the Estonian Tõnu Kaljuste was coming to the end of his tenure as conductor; when the choral beauty contest took place,

sing his pieces, it was the first time they sounded the way he'd imagined them. Swedish composers such as Lars Edlund, Ingvar Lidholm and Sven-Erik Bäck also wrote choral music of a kind that had previously not existed, spurred on and inspired by the new possibilities afforded by this unique ensemble.'

It's a legacy that Marc Korovitch, who succeeded Dijkstra in 2018, is happy to acknowledge and move on with. Born in 1987, Korovitch studied at the Sorbonne, the Conservatoire à Rayonnement Régional de Paris, and in Geneva; to Stockholm and the Berwaldhallen ▶



▲ Chorus master Marc Korovitch conducts the Swedish Radio Choir: 'This job is something of a dream come true'

■ (opposite page) Swedish Radio Symphony Orchestra's new music director Daniel Harding: recording Brahms's Requiem with the Swedish Radio Choir and baritone Matthias Goerne

■ home of the Swedish radio ensembles he brings a wealth of experience with Le Jeune Chœur de Paris, the Choir of Radio France, the chamber group Accentus, and numerous German radio choruses. 'I have followed the Radio Choir since I was 15,' he says. 'I love their recordings and to me, this job is something of a dream come true.'

'For 30 years Ericson was like the Pope of choral conductors – a pioneer, like Paul Bocuse was for *nouvelle cuisine*, and of course he left something very important:

British vocal style. He maintains that, by contrast, the Swedish formula is 'not better or lesser, but something completely different in the warmth in the pure sound, especially with the women.'

The core ensemble of the SRC is 32 singers. Korovitch explains that, although fully professional, they work half-time. 'This was something which was specified by Eric Ericsson,' says Korovitch. 'The goal was for him to build a dedicated choir for the radio, but also to let them be a little bit free, to have other horizons, not always

'There's a warmth to their singing, because singing is such a part of everyday life in Swedish culture' – Daniel Harding

it is his signature sound which is really something typical and very special in Sweden; it's a mature, warm and deep sound and very unconstrained, yet absolutely in control in terms of the balance in the colours. And you can feel the power, even when they are singing softly.'

Fresh from conducting English Voices in music by Bruckner, Stanford, Rossini, Duruflé and Messiaen at the Abbaye de Silvacane as part of the 2019 Aix Festival, Korovitch was full of admiration for the

spending every day with the same people. So some of them are soloists in their own right, or work as singing teachers: the goal is for them to be happy to be together.'

'For the Brahms Requiem recording, we drafted in 16 extras. Last year, for the Eric Ericson centenary, we did an enormous 16-part piece by Richard Strauss, *Der Abend*, and Schoenberg's *Friede auf Erden*, as well as some contemporary pieces, so we asked our friends at the Latvian Radio Choir and the Estonian Philharmonic

Choir to join us; and if we are doing something big with orchestra we can ask the Eric Ericson Chamber Choir, who are also in Stockholm.'

The possibility for close collaborations among the countries bordering the Baltic was brought into sharp focus by a sombre and emotionally-charged outing for the SRC in August 2019 – a devotional concert, as part of the 2019 Baltic Sea Festival, to commemorate one of the world's greatest marine disasters, when, in September 1994, the car ferry *M/S Estonia* sank on its way between Tallinn and Stockholm – 852 Swedes, Estonians, Latvians, Finns and people of many other nations lost their lives. Preceded by a discussion between Estonian broadcaster Joonas Hellerma and the oceanographer Tarmo Soomere, streamed live from the Arvo Pärt Centre in Tallinn, the SRC performed Sven-David Sandström's *In paradisum*, Rachmaninov's *All Night Vigil* and Jaakko Mäntyjärvi's powerfully dramatic *Canticum Calamitatis Maritimae*, which uses material from the Catholic funeral mass, Psalm 107, and a news broadcast about the accident from *Nuntii Latini*, a programme that broadcasts world news in classical Latin on Finnish national radio. Korovitch prepared the choir for the return of conductor Tõnu Kaljuste for this concert, which was followed by the Festival's culminating event involving the choir, Bach's *St Matthew Passion*, also streamed around the Baltic States. 'Not only did the memorial concert commemorate a tragic event,' says Korovitch, 'but it was another expression of Estonia's profound relationship with choral music.'



JULIAN HARGREAVES



ARND BRONKHORST

◀ Forthcoming events for the SRC include a concert directed by Andrew Manze, which appropriately celebrates the 40th anniversary of the Berwaldhallen with Tallis's 40-part motet, *Spem in Alium*, in a programme which also includes Anders Hillborg's *Mouyayoum*, a wordless work described as 'a celebration of vocal texture, coming across like a softly shimmering and slowly changing sonic mist', and Britten's *Hymn to St Cecilia*, the very first choral piece to be performed at Berwaldhallen (5 Oct). Versatility being the ensemble's stock-in-trade, their next outing will be the Berwaldhallen premiere of Elgar's *The Dream of Gerontius*, with the Swedish Radio Orchestra conducted by its music director Daniel Harding, and soloists Ann Hallenberg, Andrew Staples and Simon Keenlyside (17, 18 Oct). And the choir will be reunited with Peter Dijkstra for Stravinsky's *Symphony of Psalms* (16 Nov).

'Daniel conducted *Gerontius* with the Orchestre de Paris after a gap of about 30 years, I think,' says Korovitch. 'Daniel likes it a lot and he wanted to do it again in Sweden. It will be a success with the audience – I mean, it is a fantastic piece.' The SRC will no doubt be drafting in reinforcements, as they did for the Brahms Requiem. How did the recording of the latter come about? 'It was the suggestion of Harmonia mundi's producer Martin Sauer,' explains Daniel Harding. 'I was immediately seduced by the idea because I know that in the history of the orchestra and the choir it's been a very

important piece, one that they've performed a lot over the years with all the music directors who've been there – it's in their blood and in their history. It's also a piece that's very important to me. And I know that Matthias Goerne [the baritone soloist] felt it was something he wanted to do – it was the right moment for his voice and too good an opportunity to miss.

'I've known the Swedish Radio Choir for longer than I've been in Stockholm because when I was in Berlin as assistant to Abbado, they were his chosen vocal ensemble, so I got to know them and their style as an outsider, and we've done so many projects together.'

What is special about them? 'There's a warmth to their singing because singing is such a part of everyday life in Swedish culture, and the combination of the extraordinary discipline of a radio choir, allied to an activity which those individuals have always done, results in an incredible mix of professionalism and honesty – it's an unpretentious approach and I think that's very special.' ■

Brahms's Ein deutsches Requiem, with Christiane Karg (s), Matthias Goerne (bar), the Swedish Radio Symphony Orchestra and Swedish Radio Choir (Marc Korovitch, chorus master) conducted by Daniel Harding, is released on the Harmonia mundi label [HMM902635].

Graeme Kay ■ ■ former editor of Classical Music, Opera Now and BBC Music magazines. He is a digital platforms producer for BBC Radio 3 and 4.





▲ Thomas Baker's opulent home, 'Manyung', in ■ Eliza. Baker acquired ■ Aeolian organ Opus 1285 (nameplate below) and installed it in the billiard ■

Home page

In the last of his series, **John Maidment** charts the twilight of chamber organs in Australian mansions. PHOTOS COURTESY OF JOHN MAIDMENT

part

4

THE INTER-WAR YEARS 1914-39

Through the inter-war period, wealthy businessmen continued to commission pipe organs for their impressive homes. Many of these people were self-made men who had earned their personal fortunes through inventiveness and hard work.

The Aeolian Company in New York was one of the prime companies manufacturing self-playing pipe organs, mainly for houses, and built more than 1,000 instruments between 1894 and 1931, when it was reorganised to become Aeolian-Skinner.

Its instruments were exported throughout Britain and Europe and to South America. At least five organs came to Victoria, and others went elsewhere in Australia. Most of the firm's instruments combined a self-playing facility operated through paper rolls with ■ console equipped with keyboards. The sound was orchestrally inspired, with delicately voiced ranks often duplexed between divisions.

Thomas Baker was managing director of Kodak Australia and ■ pioneer in commercial photography in Australia. He acquired the ▶



'Montana', Residence of Oswald C. Hearne, Geelong

WURLITZER (1921)

This instrument consisted of the following enclosed ranks, extended and borrowed over the two manuals and pedals of the instrument, all played from a detached 'horseshoe' console and with electro-pneumatic action.

Diaphone / Open Diapason	16
Bourdon / Flute	16
Oboe Horn	8
Salicional	8
Viol Celeste	8
Dulciana	8
Vox Humana	8

Residence of William Raymond, Heidelberg; moved to Scots' Uniting Church, Heidelberg
by Geo. Fincham & Sons

AEOLIAN OPUS 1743 (1929)

MANUALS 1 AND 2

Expression chamber I

Flute	4
Celeste	8
String F	8

Expression chamber II

Clarinet	8
*Principal	4
*Diapason	8
Wood Diapason	■
Tremolo	

** ranks added by Geo. Fincham & Sons*

PEDAL

Flute P	16
Flute P	8

PERCUSSION INSTRUMENTS

Harp	
Chimes	
Couplers	
Swell	16
Swell	4
Great	4
Swell to Great	4
Swell to Great	8
Great to Pedal; Swell to Pedal	

*Electro-pneumatic action**Detached stopkey console**The instrument cost US\$7,285.25*

◀ Aeolian Company's Opus 1285, built in 1914 (its first Australian export), and had it installed in the billiard room of his Gothic mansion, 'Manyung', at Mt Eliza, sited on cliffs overlooking the sea. It was used for many charity functions, conference visits and social events. In 1939 it was moved to a church in a nearby suburb where all of the original pipework survives, although the roll-playing mechanism and original console have been removed.

Brothers Alfred and George Nicholas developed the pharmaceutical preparation 'Aspro' when supplies of German-produced aspirin were curtailed during the first world war. They made a fortune from this, and both imported Aeolian pipe organs from the United States. In 1928 Alfred Nicholas imported Opus 1692 for the ballroom of his home 'Carn Brae', set in delightful gardens in suburban Hawthorn. In the mid-1930s he built an art deco mansion, 'Burnham Beeches', at Sassafras in the Dandenong Ranges east of Melbourne, and the organ was moved there. It then went to a church in suburban Melbourne and was supplied with a new console. It is now in private ownership.

George Nicholas was not to be outdone and in 1928 imported Aeolian's Opus 1693 for his large house, 'Homeden', in suburban Toorak. This was identical to his brother's instrument: each had two manuals (of 10 ranks) with a floating detached Echo Organ (of four ranks), electric action and full roll-playing mechanisms. The organ was donated to the Methodist Ladies College in Melbourne, but has since been extensively rebuilt and enlarged. Each instrument cost the brothers the immense sum of US\$23,475, which was far more than the cost of a new four-manual British-made cathedral organ such as could have been found in Adelaide.

Thomas Kennon, a leather merchant, of 'Kenloch', Olinda, imported Aeolian Opus 1695 in 1928. This was a six-rank 'Marie Antoinette' model and was only fitted with a roll-playing mechanism; there were no keyboards. It was placed high up in the entrance hall, behind a carved grille. Parts now survive in private ownership.

William Raymond, a manufacturer of leather goods, imported Aeolian's Opus 1743 for his home in suburban Ivanhoe; built in 1929, this was a two-manual instrument of six ranks, with a harp stop

and chimes. It was the final Aeolian export to Australia. After Raymond's death in 1950, the organ was moved to a nearby church, in Heidelberg, where it survives substantially in original form, retaining its original console, action and pipework, but the roll-playing mechanism has sadly been removed.

The Wurlitzer Company, based in Tonawanda, NY is primarily known for its cinema organs, building more than 2,000 instruments from 1911-43 for clients around the world. These were also very costly, comparable in price with the most expensive concert organs. Extension and borrowing were freely utilised from a core of ranks placed on unit chests.

Oswald Hearne, manufacturing chemist and mayor, acquired his seven-rank Wurlitzer organ, specifically built for residential use, from W.A. Crowle in Sydney, and had it erected in an architect-designed chamber, placed above the porte cochère of his beachfront home, 'Montana', at rural Geelong; this was the firm's Opus 388 (1921). The organist of St Paul's Cathedral, Melbourne, Dr A.E. Floyd, was a frequent visitor and the organ was used for broadcasts and charity functions. It is now located in the music school of Geelong College and remains tonally unaltered, although two additional ranks have been added.

The firm of M. Welte & Söhne, Freiburg was renowned for its player organs and built a great number for export, particularly to the United States, but also fitted a roll-playing mechanism to the four-manual Henry Willis & Sons organ at Blenheim Palace. Wealthy flour miller T.J. Noske, of Toorak, imported such an instrument in the late 1920s but by 1934 it had been donated to a Lutheran church close to the city. It could also be played by rolls, but this mechanism was discarded. Clearly unsuited to liturgical use, the organ was greatly altered during a rebuild in 1960 and finally broken up when a new church was constructed nearby.

In terms of local organ builders, during this period Geo. Fincham & Sons continued to make organs for private homes at its Richmond factory in suburban Melbourne.

Harry Balfour, company director, installed a three-manual organ in his home 'Woorinyan', at Toorak, in 1925. The instrument had quite a history. Initially built by John Alsop, for his home 'Darley'

'Wynstow', Heidelberg, Residence of R.A. Raymond – parts used in 1960 for a new organ in the Baptist Church, Hobart, Tasmania

GEO.FINCHAM & SONS (1927)

GREAT

Open Diapason 8
Stopped Diapason 8
Salicional A 8
Dulciana 8
Flute 4
Harmonic Piccolo 2

SWELL

Bourdon B 16
Open Diapason 8
Gedact 8
Viol d'Orchestre 8
Voix Celeste (t.c.) 8
Gemshorn 4
Flauto Traverso 4
Horn 8
Oboe 8
Vox Humana 8
Tremulant

CHOIR (ENC.)

Salicional 8
Gamba 8
Lieblich Flute 4
Piccolo 2
Clarinet 8

PEDAL

Bourdon 16
Echo Bourdon (from B) 16
Cello (from A) 8

Compass: 61/30

Tubular-pneumatic action

Detached stopkey console

At a later stage, a Cornopean 8 was added to the Swell.

▼ Gordon Atkinson at the 'Wynstow' console in 1948



Residence of Raymond Fehmel, Caulfield; currently in storage

R. FEHMEL WITH C.W. ANDREWARTHA (1933)

GREAT

Open Diapason	8	Nazard	2 ² / ₃
Harmonic Flute	8	Fifteenth	2
Keraulophon (from A)	8	Tierce	1 ³ / ₅
Wald Flute	4	Horn (B)	8
Horn (from B)	8	Sub Octave	
Clarinet	8	Super Octave	
Octave		Tremulant	
Swell to Great			

SWELL

Open Diapason	8	Bourdon (D)	16
Stopt Diapason	8	Principal	8
Rohr Flute	8	Flute (from D)	8
Keraulophon (A)	8	Great to Pedal	
Voix Celeste (t.c.)	8	Swell to Pedal	
Principal	4	Attached stopkey console	
Flute	4	Tubular-pneumatic action	



in suburban Kew in the 1880s, it was later bought by Balfour's father as a gift to his son and moved to their country property in southern NSW. In 1925, the Fincham firm rebuilt it with a new console and blackwood case. After Balfour's death, it was left to a friend who later donated it to a girl's school, where regrettably the parts were badly damaged and the whole later broken up.

A second three-manual organ was made by the Fincham firm in 1927 for Reginald Raymond, a shoe manufacturer, for his home 'Wynstow', at Heidelberg. The organ was placed in the basement of his two-storey house, from where the sound rose through grilles in the ground floor – it is said that Mrs Raymond, in despair, placed rugs over the openings to deaden the sound. This was a substantial three-manual instrument, with a detached stop-key console, and incorporated a generous range of lush sounds. Parts were used, after Raymond's death, for the organ at the Baptist Church in Hobart.

Two-manual organs were built by Fincham's for George Richardson's home on the St Kilda sea front, in 1926, later moved to Hobart in Tasmania; and for Geoffrey Chambers, a wire manufacturer, at Ivanhoe, in 1934. Chambers's modest two-manual organ, with attached drawstop console, was later moved to a new home in Balwyn, where it remained until around 20 years ago, placed

in an alcove off the music room. It remains in private ownership, although now altered in its design.

Melbourne-born Clarence Andrewartha (1891-1950) was of Cornish descent and was an accomplished cabinet maker, working on more than 20 organs between 1930 and 1950. All of these had tubular-pneumatic action and two were built upon the extension principle – quite a technological feat.

His first chamber organ was a modest three-manual instrument built in 1932 for organist Charles Stickland's residence in North Fitzroy. The case incorporated Andrewartha's signature fretwork panels. In 1940 it was moved to a country church and the parts used to construct a substantially new organ for a church in Melbourne in 1976. This was followed the next year by the completion of a second house organ for prominent organist Raymond Fehmel in Caulfield. While Fehmel claimed to have built the instrument, the mechanisms, console and casework were clearly Andrewartha's work and the Swell mutations inspired by Willis practice at the time. The organ survives, but dismantled and in storage for many years. A third instrument completed work started by Frederick Taylor for organist G.F. Stephens's home at Fern Tree Gully, on the edge of the Dandenong Ranges. This was completed in 1947 by

Andrewartha in association with F. Gavins. After Stephens's death, the organ was left to the local Anglican church, where a handful of ranks were used in constructing a new extension organ.

Sadly, none of these instruments remain in their original venues, and where they have been moved, often the parts have been used to construct larger instruments in a style very different from the original. With lushly conceived and refined symphonic sounds, these instruments could rarely be considered well-suited to congregational accompaniment.

From the late 1930s onwards, the days of prestigious organs in private residences had ceased. Pipe organs were mainly installed by organists as practice instruments. Early examples had electric action, and were generally built upon the extension principle. Later, Danish-born organ builder Knud Smenge built in the 1980s and 1990s in Melbourne a series of two-manual practice organs. These were all a far cry from the grand instruments from the second half of the 19th and early 20th centuries. ■

John Maidment was the co-founder and chairman of the Organ Historical Trust of Australia. He initiated the production of a series of gazetteers of organs in Australia and has written and advised widely on the subject.



Rising to the challenge

The quality of performance in the St Albans International Organ Competition continues to impress. **Matthew Power** PHOTOGRAPH BY STEVE HARRIS

▲ Kumi Choi receives applause from St James' Baroque and director James O'Donnell after performing in the Concerto final

The Concerto, Improvisation and Interpretation finals of this year's competition at St Albans International Organ Festival (IOF) lived up to expectations, with some stunning musicianship in the Cathedral on 19 and 20 July. David Titterington, IOF artistic director and chair of the panel of seven adjudicators, emphasised the challenges faced by competitors and judges in his remarks before announcing the winners at the end of the final.

'There wouldn't be a competition without the competitors, and this year we had one of the largest number of applications and the toughest pre-selection round in recent years.' He encouraged those who had not won the ultimate prize to return again, pointing out that some previous winners had competed over three years to get there.

The Concerto final featured St James' Baroque directed from the harpsichord by James O'Donnell, interspersing works by Handel around the three performances of his Organ Concerto in D minor (op.7 no.4) which had been selected by all three Interpretation finalists. They played on a one-manual chamber organ by Robin Jennings. Such exposed writing means there is nowhere for soloists to hide: every semiquaver, each phrase is laid bare for scrutiny.

Tom Rioult (FR) was first to play. Articulation was often clean and there

were moments of energy, but overall the performance lacked momentum; Rioult seemed disappointed. Kumi Choi (SK) chose more subtle 8.4 registration and displayed a real legato line combined with a sense of tension and release. The second movement had clarity in a spirited yet grounded reading; a vibrant and stylistic cadenza led to a solid yet transparent final movement. Sebastian Heindl (DE) just two weeks prior to this competition had wowed audience and judges

'It's all about being a musician, not just an organist' – Thomas Trotter

at Longwood Gardens (see report, September 2019 issue). His concerto was elegant and had a strong tempo. There were minor slips before a cadenza with poise and lyricism, and a final movement that grew with decoration and personality to the end.

Saturday's final drew together the Improvisation and Interpretation candidates this year in the same evening. Improvisers Gabriele Agrimonti (IT) and Christian Groß (DE) performed set pieces by Tournemire ('Offertoire' and 'Rhapsodie sacrée' from

L'Orgue mystique, and *Domenica II for the second Sunday in Easter*) and then improvised a three-movement work in symphonic style with the first movement in sonata form, around three given themes. Agrimonti showed a growing sense of thematic inclusion and the scurrying passagework was particularly well done. Groß took until his third movement to display his best ideas in an effective imitative fugato section.

After the interval the heat was turned up as the three Interpretation finalists played two movements from Messiaen's *Les corps glorieux* – 'Les eaux de la grâce' and 'Joie et clarté des corps glorieux' – plus two pieces of their own choice. Tom Rioult gave assured performances of the Messiaen and really shone at last in his choice of *Évocation III* (Escaich), in which complex cross-rhythms had nimble handling and energy. Kumi Choi exhibited an almost unattainable level of rigour tempered with expression throughout her programme. A choice of Mendelssohn's Prelude & Fugue in E minor (op.35/1) in an arrangement by Christoph Bossert was unusual and her linear phrasing enabled the music to speak volumes; her performance of the Toccata from Duruflé's op.5 *Suite* had drama and control throughout and a sense of perfection achieved. Sebastian Heindl played Dupré's *Variations sur un Noël* and impressed with lucid fingerwork and



▲ Sebastian Heindl receives the Audience Prize, and Richard Gowers is awarded the Matthew Martin Prize



◀ increasingly outlandish registrations. His own arrangement of two movements from *L'Ascension* took the greatest risk, performed from memory and delivering an intense soundworld through virtuosic – but not always exemplary – interpretation.

In the Improvisation competition, Gabriele Agrimonti scooped first prize (the Tournemire prize); in Interpretation, Kumi Choi was this year's well-deserving winner, and also took the Douglas May Award and the Peter Hurford Bach Prize. Tom Rioult won the Interpretation second prize; the Audience prize was awarded to Sebastian Heindl, and Richard Gowers was awarded the Matthew Martin prize for the best performance of the commissioned piece.

After the results were announced, Kumi Choi spoke about her achievement and choice of repertoire. 'I like the Mendelssohn and Duruflé pieces very much, and they are good for a competition!' Her playing was precise and yet very musical – was that challenging to achieve across different instruments? 'Yes, it was difficult because over two weeks each round had two parts and not ■ much rehearsal time. But I had such ■ good chance to play many wonderful organs.' Kumi Choi will return to give a recital at St Albans on 14 September.

In 2019, Thomas Trotter returned to the panel as UK judge after several years' absence; had he noticed any developments? 'When I last adjudicated here ■ few years ago, I don't

think anyone would have dared to play an arrangement in the finals.' How did the judging go this year; was the decision difficult? 'We were not exactly unanimous, but we've got a very good voting system which David Titterington has engineered. We tend to do a vote before we have a discussion, and with a jury of seven you'll always get a majority. I managed to rank everybody in every round and the ranking didn't really change, even though they were playing on different kinds of organs. So that was an interesting thing: the people who were good playing at the cathedral tended also to be good playing [on the Bridge organ] at Christ Church Spitalfields, which couldn't be more different. So it's all about being a musician, not just an organist.' ■

▼ (Front centre, from left) Interpretation winner Kumi Choi, runner-up Tom Rioult and Improvisation winner Gabriele Agrimonti, with (behind l to r) jury members Ken Cowan, Maurizio Croci, Christophe Mantoux, Dong-Il Shin, Franz Danksagmüller, Hans-Ola Ericson and Thomas Trotter, and (rear centre) Councillor Annie Brewster and artistic director David Titterington



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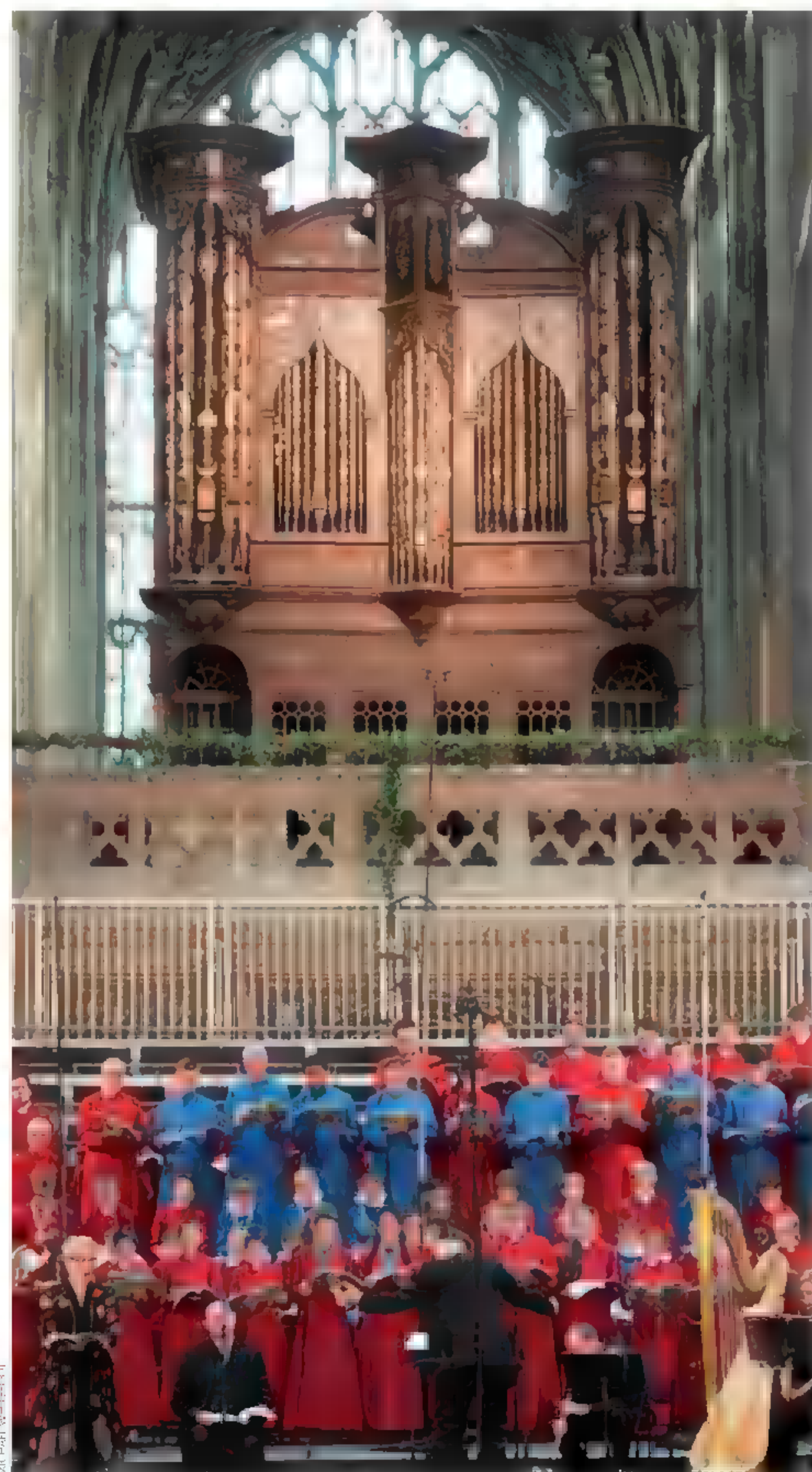
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Vintage offering

Clare Stevens attends the 2019 Three Choirs Festival. PHOTOS © MICHAEL WHITEFOOT



Elgar's *The Light of Life* (1896), Vaughan Williams's *Fantasia on Christmas Carols* (1912) and Howells's *Hymnus Paradisi* (1950) are among the surprisingly small number of choral works premiered at the Three Choirs Festival (TCF) to have entered the repertoire, but this year's festival surely added another to the list: *Christmas Oratorio* by Bob Chilcott, a TCF commission premiered on 1 August in Gloucester Cathedral by the Three Cathedral Choirs of Gloucester, Hereford and Worcester, members of the Philharmonia Orchestra, and soloists Dame Sarah Connolly (Mary), Nick Pritchard (Evangelist) and Neal Davies (Simeon), plus some step-out soloists from the choir, conducted by Adrian Partington.

Chilcott's idiom is fluent and immediately engaging, and he made the most of the resources at his disposal, creating a richly inventive work that deserves to become a modern equivalent of Bach's and is certain to prove popular across the world. The highlight for me was the beautiful Magnificat, where Connolly's expressive solo line in English was complemented by the girl choristers and lower voices of the cathedral choirs singing a plainsong-style setting of the Latin text. Four attractive new tunes have been provided for hymns/carols that punctuate the drama, touchingly named after people associated with the commission: Adrian Partington; the festival's CEO Alexis Paterson; Geraint Bowen, artistic director of Hereford TCF, who commissioned an Evening Service from Chilcott in 2015; and the composer's editor at Oxford University Press, Laura Jones.

The concert also included an excellent performance of Britten's *A Ceremony of Carols*, sung from memory by the boy choristers of the three cathedrals, and motets by Handl and Victoria sung by the lower voices. It was recorded for broadcast on BBC Radio 3 in December.

John Joubert's *An English Requiem* was a Gloucester TCF commission in 2010, and received a welcome second performance this year. This too is a very impressive work that deserves to be taken up by other choirs. It would benefit enormously from more rehearsal time than the TCF Chorus is able to give to anything in its punishing schedule, which this year packed six concerts into eight days. The Joubert followed hot on the heels of performances of Berlioz's

Damnation of Faust and Verdi's *Requiem* (both of which drew acclaim from critics and audience) and the chorus sounded a little tired, but the Joubert *Requiem* itself was as moving and skilfully crafted as I remembered. Unusually, it was accompanied by the BBC National Orchestra of Wales, whose chorus Partington has directed for 20 years, rather than the Philharmonia, which was resident for the rest of the week.

The ravishing sound of the Philharmonia's string sections and its superb wind soloists made a huge contribution to the success of a programme consisting of Stanford's *Songs of the Fleet*, with Roderick Williams the magnificent baritone soloist, and Vaughan Williams's *A Sea Symphony*, both conducted by Geraint Bowen.

included the premiere of his own responses, and fine performances of David Bednall's Gloucester Service and the anthem 'O sing aloud to God' by Ian Venables.

One of the most significant events of the week, however, was the debut of the TCF Children's Choir on the final Saturday morning. Nia Llewelyn Jones, Gloucester Cathedral's singing development leader and chorister tutor, skilfully conducted a semi-staged performance of *Last Train to Tomorrow*, a heartrending evocation of the experiences of the Jewish children who were rescued from Nazi oppression by the Kindertransport movement, with a libretto by Hiawyn Oram and music by Carl Davis. The concert also involved string players from Gloucestershire

One of the most significant events was the debut of the TCF Children's Choir, in Carl Davis's *Last Train to Tomorrow*

Committed singing from the chorus was particularly effective in the Stanford, as they were audibly buffeted by the winds and waves of a musical hurricane.

This was a vintage TCF, with inspirational performances from both the local musicians and the guest ensembles and soloists. As ever, it included daily cathedral services, with a live Radio 3 broadcast featuring an introit, canticles, anthem and voluntary by James MacMillan, in celebration of his 60th birthday. Gloucester's assistant director of music, Jonathan Hope, was the accomplished festival organist and also conducted the voluntary *St Cecilia Singers* in a concert on Saturday and in Tuesday's Evensong, which

Academy of Music, supported by members of the Philharmonia. The first project to be delivered by the festival's participation manager Lucy Wilcox, it was the culmination of a term's work in local schools and provided ample evidence of the value of this new post, both in raising standards of singing and playing among young people, and in extending the reach of the festival into its community.

Samuel Hudson, the new director of music at Worcester Cathedral, made his festival debut conducting the TCF Youth Choir and also introduced the outline programme for next year's Worcester festival; details can be found on the TCF website: 3choirs.org. ■

◀ 'Richly inventive': Adrian Partington conducts the world premiere of Bob Chilcott's *Christmas Oratorio*

▼ The Three Choirs Festival Children's Choir makes its debut in Carl Davis's heartrending evocation of Jewish children's experience of Kindertransport



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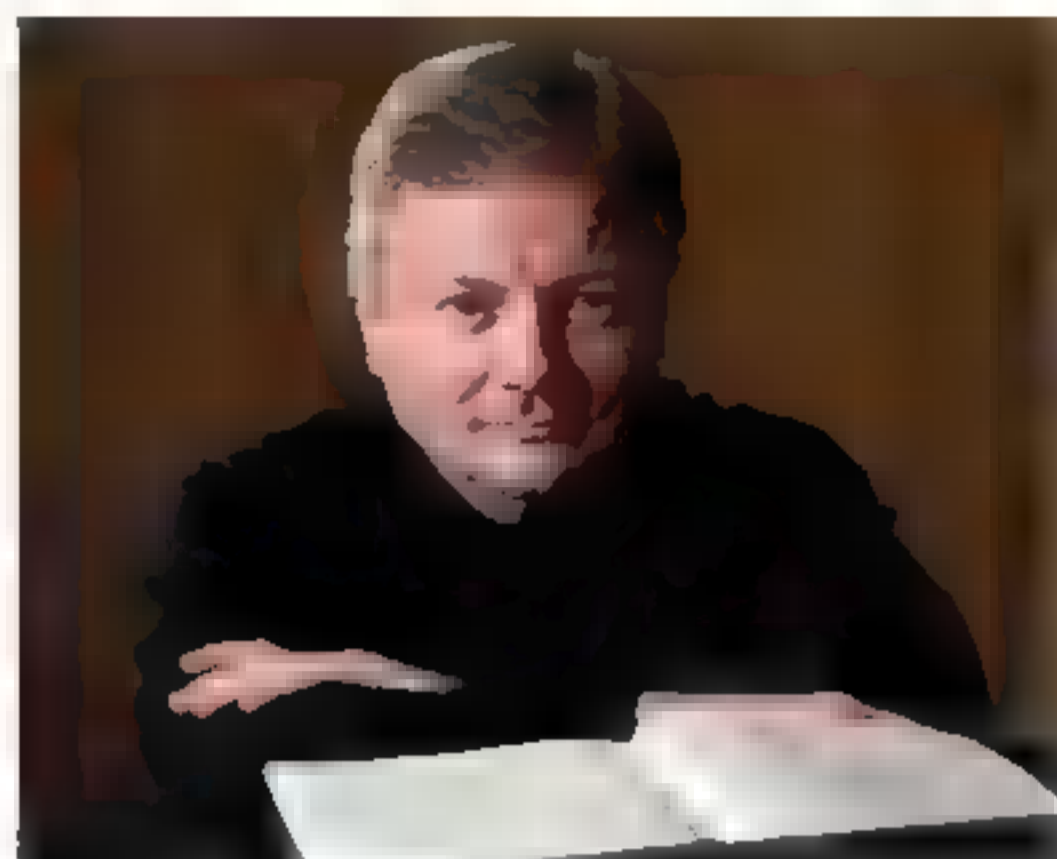


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David Hill answers your questions about all matters relating to choirs and their conductors

Where should I sit? When a person joins a choir, no matter the size, how do they know where to sit? Normally, they will find a friendly, maybe familiar face to sit next to in their allocated section. After all, singing is the most social form of music-making there is. I will suggest some other ways of affecting how singers can be led to a suitable place where their contribution will be more fulfilling for them and the group.

For those in choirs where the levels of vocal ability and sight-reading are reasonably high, there are two main options:

1. All singers sitting in random places but not next to someone from the same section: sometimes described as 'scrambling'.

The advantages are:

- The sound is strikingly stronger as everyone is contributing more;
- Levels of concentration and focus in rehearsals usually increase;
- Intonation often improves as people hear other parts and monitor their own contribution more frequently.

The disadvantages are:

- Blending can be more difficult with the section sounds being so dispersed.
- Rehearsing difficult moments – for each

section – creates greater self-awareness among the singers: the most confident will thrive and the least confident are likely to struggle.

A suggestion: if a jumbled format is the ultimate aim, and the repertoire is challenging, then rehearse in sections and then introduce a mixed format in the final rehearsals.

2. Internal, careful blending of each section.

This is a technique for which American and Scandinavian choirs are famous. It is all about trying to match the colours of sound to create a more uniform blend. Voices are as different in timbre as flutes and trumpets: placing a flautist and trumpeter next to each other, asking them to play the same music at the same dynamic level, it is fairly obvious which instrument will dominate – the trumpet. When stronger, more resonant sounds are placed together in the middle of sections, many of the problems of blending are instantly resolved. Just like an orchestra where the instruments are a sum of the parts, so it is in choirs: the differing vocal equivalents to woodwind and brass sounds need to co-exist, and careful placement will make that possible.

How do you go about organising this?

- **Conductors** Maybe with help from a reputable singing teacher, line up singers in each section and ask them to sing a common song they will all know. Pass along

the rows, listening for the timbre of each singer, identifying the different colours of sound and see if you can position them more carefully: move reedy voices to the middle and flutier voices at each end.

- Think of giving each singer a colour code: red = the brightest and most resonant; yellow = still bright and resonant (but probably not as strong or bright); blue = lighter flutier voices.

All colours are equally valued, and once sorted, you will be astonished by the change of sound from the group. Most importantly, each singer will now be sitting next to a person who has a similar, compatible timbre. Here is how a row might look:

B B B B Y Y Y Y R R R Y Y Y B B B

A possible disadvantage:

For some, the uniformity can give the impression of blandness and a reduction in overall vibrancy of colour.

Finally, when mixing up the group having adopted a colour-coding system, ensure singers sit by those with a similar colour. Otherwise it will not sound as focused as it might. ■

David Hill is musical director of The Bach Choir and Leeds Philharmonic Society, principal conductor of Yale Schola Cantorum, and associate guest conductor of Bournemouth Symphony Orchestra.

■ Careful positioning of singers within a section can create a more uniform blend of sound



Do you have any questions relating to choral direction and singing? Send them to David Hill via the editor: maggie.hamilton@markallengroup.com



Stephen Pritchard visits Arezzo, the Italian town where a monk invented notation. PHOTOS COURTESY FONDAZIONE AREZZO INTOUR

Music written out on a staff is more than just lines and dots; it's magic waiting to happen. It lies dormant on the page until a musician brings it to life, turning inanimate black blobs into intangible sound. But who was the first to fix the ineffable for posterity? His name was Guido Monaco, an irascible French-born Benedictine monk whose controversial method of music teaching made him so unpopular he had to move from one monastery to the next before finding a welcome in what is today one of northern Italy's most beautiful and least visited cities, Arezzo.

The larger, more flamboyant Italian centres of Rome, Venice and Florence all have a considerable musical heritage and are perennially popular with tourists; but it was in gracious, unassuming 11th-century Arezzo that music was first properly organised into something coherent, something that could be read and recognised. To anyone interested in the development of music, it's a city worth putting on any Italian travel itinerary. A fine cathedral, beautiful churches, glorious art and tempting food and wine wait to be discovered – but first let's learn a little about the man who became known as Guido d'Arezzo.

Before Guido, the music of the church was learnt by rote, with singers memorising chants and passing them from one generation to the next. Error and confusion were common. A system developed in the ninth century gave an idea of the shape of a melody but not the intervals between the notes, so while it might have been a handy memory-jogger, it was not something you could sightread.

Guido would change all that, but not before he was turfed out of the monastery of St Maur des Fosses, near Paris, and sent to the northern Italian monastery of Pomposa, near Ferrara. His French colleagues had been irritated by his revolutionary ideas and sent him to Pomposa to see how the Italians liked them. He didn't fare much better there, raising hackles with his claim that a pupil using his method could learn in five months what another took 10 years to master. Jealous monks had him expelled, but he found a home further south in Arezzo. We don't know exactly when he arrived (he is thought to have lived between 991 and sometime after 1033), but we do know that Tedald was bishop and that he appointed Guido to train the singers at his cathedral.

There he refined his method and published it in *Micrologus de Disciplina Artis Musicae* ('A Short Treatise on the Discipline of Musical Art'), a handbook for singers that, without getting too technical, promoted a system that would later become the basis of modern solfege.

▼ One of Italy's most beautiful and least visited cities: Arezzo





▲ Statue of the inventor of staff notation, Guido d'Arezzo; (right) the jousting pageant in the Piazza Grande

Guido created a melody for the text of a well-known eighth-century hymn for the feast of St John the Baptist, 'Ut queant laris / resonare fibris / mira gestorum / famuli tuorum / solve pollute / labii reatum / Sancte Joannes.' In his melody, written out on a four-line stave, the first notes of the first six lines of text form a scale of two whole tones, a half tone, and two whole tones. He took this symmetric series of six notes (a hexachord), and named them after the first syllable of each of those lines: ut-re-mi-fa-sol-la. By shifting this hexachord to various pitch levels, the singer could determine where the crucial half-tone interval must be sung.

But things were not exactly harmonious at the cathedral, with grumpy Guido writing a letter to a fellow monk back at Pomposa complaining that his success as a theorist and teacher had made him more a martyr than a hero, and calling singers 'the most stupid men of our times'. He found favour, however, with Pope John XIX, who invited him to Rome to teach the clergy there; but he fell ill and returned to Arezzo to live out his life.

While this is a very ancient city, with the remains of a Roman amphitheatre still visible, few buildings exist today that Guido would have known in their original state. His house, much remodelled in the 15th century, still stands (though it is not visitable), with a plaque outside commemorating its illustrious owner. But you can see an imposing statue erected in his honour, and capture his essence by entering the magnificent Romanesque church of Santa Maria della Pieve, whose campanile towers over the town.

Begun in 1008, Guido would certainly have known the earliest iteration of this building, where plainsong and early polyphony

sounds particularly magnificent. Before they disbanded in 2014, the Hilliard Ensemble made several appearances here, filling the stone vaults with vocal homage to Guido. The church is unique in having a façade made entirely of dozens of delicate columns, all different, which rise in tiered loggias over the street. A gorgeous altarpiece by Pietro Lorenzetti from 1320 is still in place, one of the few in Italy that remains in the church for which it was painted.

The beautiful columned apse of the church gives out on to the Piazza Grande, a quintessential Italian piazza, lined with fine buildings, including an elegant loggia,

tortelloni by hand, ready for your lunch. Just around the corner in the Corso Italia, Arezzo's main street, is the elegant Bar Pasticceria Stefano, established in 1857 and just the place for a sharpening mid-morning *macchiato*.

Crowning the hill above Santa Maria della Pieve is the cathedral, its graceful pencil spire piercing the sky. But this was not Guido's workplace. In his day, the cathedral lay on the nearby Pionta hill. The current building dates from 1203 and is worth visiting for its treasures, including a Donatello font, several terracottas by Andrea della Robbia and a small fresco of Mary Magdalen by Piero della Francesca.

Arezzo's finest artistic treasure is at the church of San Francesco: Piero's *Legend of the True Cross*

designed by Giorgio Vasari, the painter born in Arezzo whose *Lives of the Artists* was a first attempt at memorialising the great names of the renaissance. Vasari's house is a lovely place to visit to learn more about Italy's stupendously rich art history.

Every year in the sloping Piazza Grande, on the third Saturday in June and the first Sunday in September, knights in armour compete to win the Golden Lance of the Giostra del Saracino, the Joust of the Saracen. Citizens from the city's four quarters dress in medieval costume to support their riders, who charge uphill on horseback at a *buratto*, a swivelling dummy that holds a shield they must hit, while avoiding the dummy's heavy scourge that whips round and catches the unwary.

Overlooking the piazza is the Ristorante Logge Vasari, a good place to refuel while touring the city. You may even catch staff sitting under the loggia making ravioli and

That small fresco serves as a taster for Arezzo's finest artistic treasure at the church of San Francesco: Piero's vast cycle of frescoes on the *Legend of the True Cross*, begun in 1458 and considered his greatest masterpiece. It fills the church's *cappella maggiore*, rising up the walls in a dizzying display, narrating the medieval story of the wood that became Christ's cross and its rediscovery centuries later. Rather than present the story chronologically, like turning the pages of a book, Piero stacks his narrative panels in harmonious sequence across three stave-like tiers. In short, he makes the eye travel to trace the rise and fall of the drama, just like Guido with his new-fangled notation, created in Tuscany. ■

Arezzo is accessible by mainline rail service (some of it high-speed) from all parts of Italy and beyond. Pisa, Florence and Perugia airports also serve Arezzo. More information from visittuscany.com

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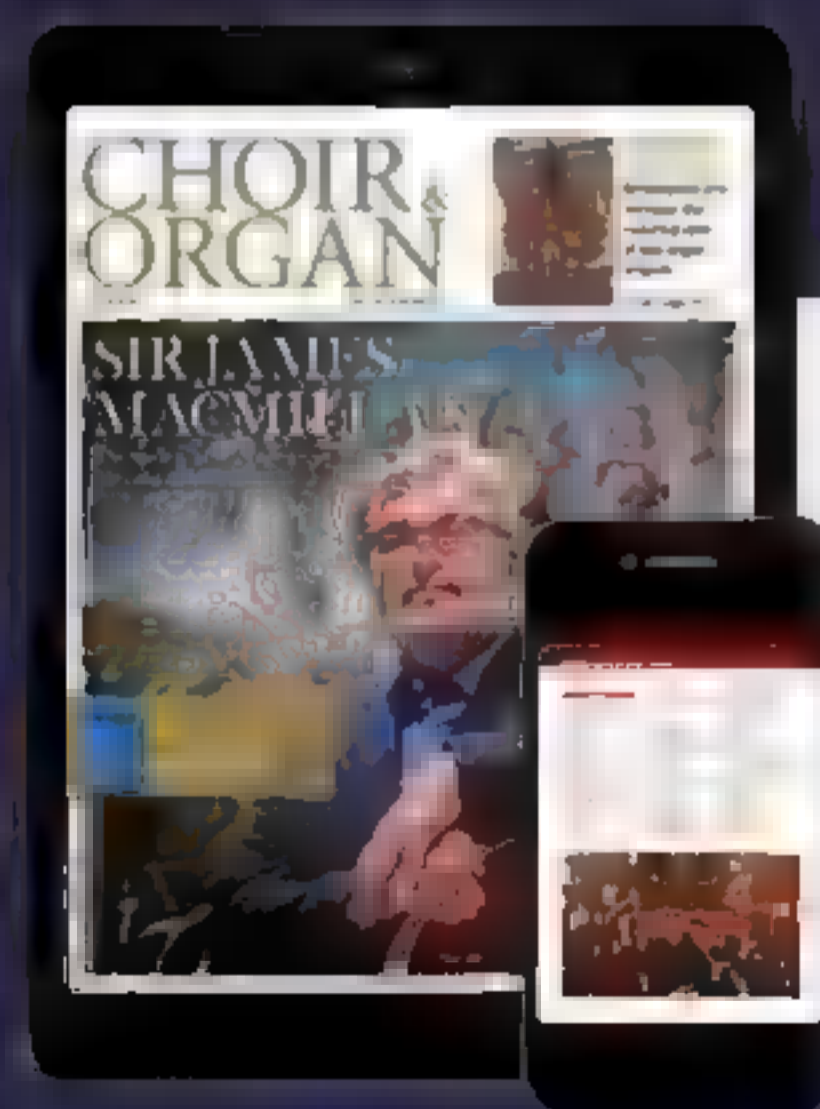
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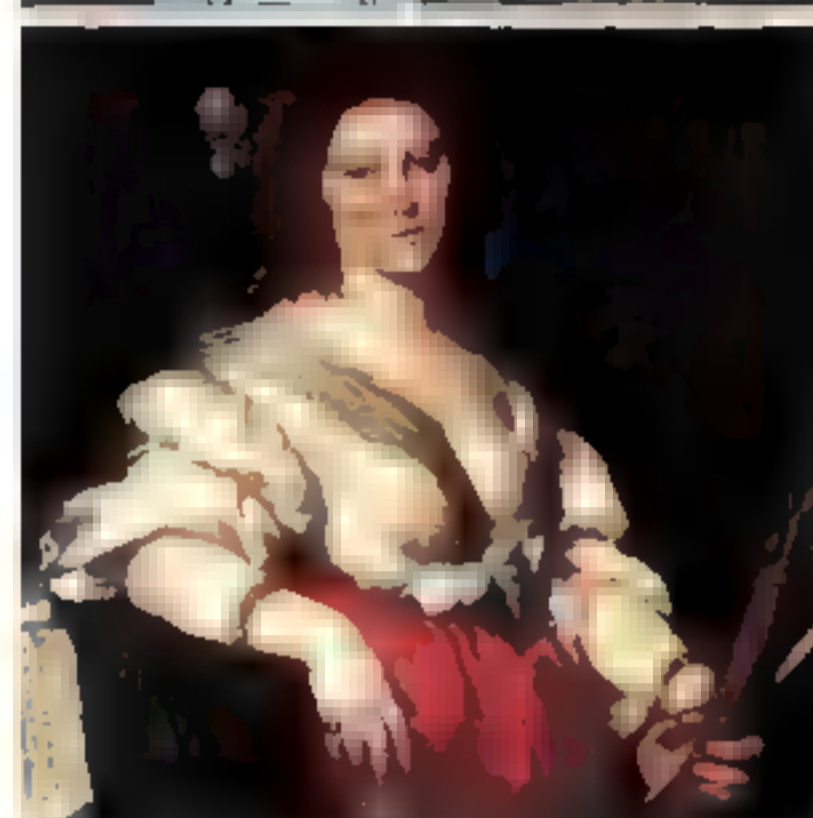
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A special focus on early music brings an appraisal of the music of 17th-century composer Barbara Strozzi; the first of two features about the keyboard music of Cabanilles; and a supplement of early music festivals.

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RECITAL ROUND-UP

LONDON ANNIVERSARY CELEBRATIONS

Jane Watts will celebrate her 60th birthday by giving a recital on the organ at Bloomsbury Central Baptist Church (4pm, 26 October) (pictured, right). Watts's programme will be based around works that she has recorded for the Priory label by composers with whom she has had both a personal and professional connection. The recital will include works by Richard Popplewell, Watts's professor for four years at the Royal College of Music; Simon Preston – Watts was his first organ scholar when he was appointed organist and master of the choristers at Westminster Abbey; and William Mathias, who was a member of the jury when Watts became the first RCO 'Performer of the Year' in 1986 – 'quite apart from the obvious Welsh connection!', adds the performer.

Elsewhere in London, David Graham gives the 40th anniversary Harold Darke Memorial Recital at St Michael's Cornhill (1pm, 28 October); Graham, who is head of the organ department at the Royal College of Music, was the first winner of the RCM's Darke Prize. And Westminster Abbey organists are marking the 750th anniversary of the building of Henry III's church in a series of recitals from 13 October to 3 November (see News, p.12).



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Birmingham Symphony Hall at 1pm

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0121 780 3333

Birmingham Town Hall at 1pm

Thomas Trotter (14 Oct)
0121 780 3333

Brighton, The Meeting House, Univ. of Sussex at 12 noon

D'Arcy Trinkwon (30 Oct)
01273 678217

Cambridge, Clare College Chapel at 5.25pm

Douglas Hollick (27 Oct)
01400 230363

Chelmsford Cathedral at 12.30pm

William Fielding (4 Oct)
01245 294484

Cheltenham College at 1.15pm

Simon Bell (1 Oct) 01242 265600

Chester Cathedral at 1.10pm

Simon Russell (3 Oct), Andrew Wyatt (10 Oct), Alex Palotai (17 Oct), Philip Rushforth (24 Oct), Graham Eccles (31 Oct)
01244 500974

Edinburgh, McEwan Hall at 1.10pm

Joseph Beech (25 Oct) 0131 651 4336

Edinburgh, Reid Concert Hall at 1.10pm

James Johnstone (18 Oct)
0131 651 4336

Framlingham, St Michael's at 7pm

Sietze de Vries (26 Oct)
01728 648571

Gloucester Cathedral at 7.30pm

Peter King (9 Oct) 01452 528095

Godalming, SS Peter & Paul at 1pm

Anthony Burns-Cox (4 Oct)
01483 414858

Grantham, St Wulfram's ■ 11.30am

Ian Hare (19 Oct) 017684 83886

Hereford Cathedral at 3.05pm

Peter Dyke (19 Oct) 01432 374208

Ipswich, St Mary-le-Tower at 11am

Martin Ellis (5 Oct) 01473 805071

Leeds Town Hall at 1.05pm

Thomas Gaynor (7 Oct), Darius Battiwalla (14 Oct), Alan Horsey (21 Oct), Catherine Ennis (28 Oct)
0113 378 6600

Lichfield Cathedral at 7.30pm

James Lancelot (11 Oct)
01543 306 100

Liverpool Cathedral at 3pm

Ian Tracey (19 Oct) 0151 709 6271

Liverpool, St George's Hall at 12.45pm

Ian Tracey (15 Oct) 0151 225 6909

London E1, Christ Church

Spitalfields at 7.30pm
James Johnstone (28 Oct)
020 7377 2440

London EC2, St Lawrence Jewry at 1pm

Richard Moore (1 Oct), Ourania Gassiou (8 Oct), Andrzej Malitowski (15 Oct), Robert Smith (22 Oct), Paulina Sosnina (29 Oct)
020 7600 9478

London EC3, St Michael's Cornhill at 1pm

Simon Hogan (7 Oct), Andrew Dibb (14 Oct), Jonathan Rennert (21 Oct), David Graham (28 Oct)
07799 641699

London EC4, St Dunstan-in-the-West at 1.15pm

Martin Ellis (11, 18 Oct), Mark Brafield (25 Oct) 020 7405 1929

London EC4, St Paul's Cathedral at 4.45pm

Paul Walton (6 Oct), Peter Dyke (20 Oct) 020 7651 0898

London SE1, Southwark Cathedral at 1pm

Roger Sayer (7 Oct), Ian Keatley (14 Oct), Adrian Gunning (21 Oct), Jonathan Lilley (28 Oct)
020 7367 6700

London SE19, St John's, Upper Norwood at 7.30pm

Gerard Brooks (17 Oct)
020 8771 6686

London SE8, St Paul's, Deptford at 1pm

Sue Heath-Downey (19 Oct)
07961 148806

London SE21, Christ's Chapel, Dulwich at 7.45pm

Anne Page (13 Oct) 020 8693 1524

London SW1, Methodist Central Hall at 3pm

Jeremy Lloyd (27 Oct) 020 7654 2000

London SW1, St Matthew's Westminster

David Price (23 Oct) 020 7222 3704

London SW1, Westminster Abbey at 5.45pm

Stephen Hamilton (6 Oct), Westminster Abbey organists (Sundays, 13 Oct to 3 Nov)
020 7222 5152

London SW1, Westminster Cathedral at 7.30pm*

Martin Baker (23 Oct); Sundays at 4.45pm, after Vespers. 020 7798 9057

London SW7, The London Oratory at 7.30pm

Peter King (14 Oct) 020 7808 0900

London W1, Grosvenor Chapel at 1.10pm

Richard Hobson (8 Oct), João Santos (22 Oct) 020 7499 1684

London W1, St George's, Hanover Square at 1.10pm

Zsombor Tóth-Vajna (1 Oct), Travis Baker (15 Oct), Simon Williams (29 Oct) 020 7629 0874

London WC2, Bloomsbury Central Baptist Church ■ 4pm

Jane Watts (26 Oct) 01953 688393

Norwich Cathedral ■ 7pm

Ashley Grote (16 Oct)
01603 218306

Oxford Town Hall at 12 noon

Enrico Presti (30 Oct)
01865 252195

Portsmouth Cathedral at 1.10pm

Michal Szostak (3 Oct), Kurt Rampton (17 Oct) 023 9282 3300

Rochdale Town Hall at 12 noon

Simon Leach (12 Oct)
01706 343163

St Albans Cathedral at 12.30pm*

Paul Carr (16 Oct) 01727 860780

St Albans, St Peter's at 5.30pm

Gordon Stewart (19 Oct)
01727 844765

Taunton, St Mary Magdalene at 3pm

James Lancelot (20 Oct)
01823 272 441

Tewkesbury Abbey at 7.30pm

James Lancelot, Simon Bell & Carleton Etherington (19 Oct)
01684 8 50959

Warwick, St Mary's at 1.15pm

David Price (4 Oct) 01926 403940

Wells Cathedral at 1.05pm

Damin Spritzer (10 Oct), David Bednall (17 Oct) 01749 674483

Worcester Cathedral at 6.45pm

Thomas Trotter (5 Oct)
01905 732900

For the A to Z of recital planning, and fuller listings, visit www.choirandorgan.com

* unless otherwise stated

While every effort is made to provide correct information, readers are strongly advised to telephone the numbers given to confirm details before attending.

NEW DISCS COMING OUT IN... OCTOBER 2019



■ An appetite for challenging and unusual repertoire: Iain Quinn

The versatile talent of organist Iain Quinn is showcased in a new Chandos recording of **Haydn Organ Concertos** [CHAN 20118]. Born in Cardiff, Quinn grew up as a chorister at the cathedral in Llandaff, where, at 14, he was appointed organist at St Michael's Theological College. In 1994 he began the first of many stints in the US, for study and subsequently for research and teaching. He has been a doctoral Fellow at Durham University (UK) and as a Fulbright Scholar he has taught at the Rimsky-Korsakov State Conservatory in St Petersburg, Russia. He is currently associate professor of organ and

coordinator of sacred music at Florida State University, Tallahassee, Florida.

Among over a dozen recordings, Quinn's Chandos discography alone suggests an appetite, born of his travels, to embrace challenging and unusual organ music – from Russia, Czechoslovakia, Scandinavia and the US. For the new Haydn release, Quinn is joined by the early music ensemble Arcangelo and its founder artistic director Jonathan Cohen. The recording of concertos nos. 1, 2 and 6 (with no.10 for download only) was made on the Grant, Degens, and Bradbeer organ of St Mary's, Woodford, judged to be among the best instruments the company built, alongside the organs in the Lyons Concert Hall, University of York, St Paul's Girls' School, Hammersmith, and New College, Oxford. Violinist Sophie Gent joins the forces for the double concerto (no.6). Concertos nos. 1 and 2 for organ are among the composer's earliest works, and seem to have been written in the 1750s, before Haydn entered the employ of the Esterházy in 1761. It is possible that they could have been written for the organ in the Bohemian Chancellery chapel at the Judenplatz in Vienna, where Haydn was briefly employed. The double concerto dates from 1766, when Haydn was fully established as a composer and *Kapellmeister*.

Ton Koopman has laid down the first organ CD in a new series – **The Golden Age**

of the French Organ – for the proprietary label Château de Versailles Spectacles [CVS 016], with a programme recorded on the great Clicquot/Julien Tribuot organ of the Royal Chapel. Clérambault's two Suites of 1710 – the year the organ was built – are complemented by music by Daquin, Louis and François Couperin, and J.S. Bach.

The six-strong Italian vocal group La Compagnia del Madrigale has recorded Gesualdo's **Second Book of Madrigals** and *O dolorosa gioia* in the Confraternita dei Santi Rocco e Sebastiano, Cumiana, Italy [Glossa GCD 922809]. Complementing the Gesualdo are madrigals by other lesser-known 16th-century composers Giovanni de Macque, Pomponio Nenna, Giuseppe Palazzotto Tagliavia and Sigismondo d'India.

And UK vocal group **Sansara**, described by Peter Phillips as 'the a cappella sound of the future', has made an early bid for the seasonal market with **Music for Advent and Christmas** [Resonus Classics RES 10250]. Recorded at St Augustine's Kilburn, the programme includes anthems and motets by Tallis, Josquin des Prez, Judith Weir, Praetorius, Byrd, James MacMillan, Taverner, Rhiannon Randle, and by the group's associated composers, Marco Galvani and Oliver Tarney – the latter credited with the CD's title track, **The Waiting Sky**. ■

CHORAL CDS

The Choral Collection

Various
Naxos 8503298

C.-H. Gervais: *Hypermnestre*

Sols, Purcell Choir, Orfeo
Orchestra/Vashegyi
Glossa GCD 924007

Gesualdo: *Madrigali bks 1 & 2*

Les Arts Florissants/Agnew
Harmonia mundi HAF 8905307.08

Gesualdo: *Secondo libro di madrigali*

La Compagnia del Madrigale
Glossa GCD 922809

Karl Jenkins: *Miserere – Songs of Mercy and Redemption*

Polyphony, Britten Sinfonia/Layton
Decca Records 4818580

Palestrina: vol.8

The Sixteen/Christophers
Coro COR 16175

Prières pour Notre Dame

Romsey Abbey Choir, Colin Walsh (org)
Regent REGCD 538

Ethel Smyth: *Mass in D*

Sols, BBC SO & Chorus/Oramo
Chandos CHSA 5240

A Spanish Nativity

Stile Antico
Harmonia mundi HMM 902312

Barbara Strozzi – *Virtuosa of Venice*

Fieri Consort
Fieri Records FIER 003 VOV

The Waiting Sky

Sansara
RES 10250 Resonus Classics

ORGAN CDS

Grandes Orgues 1710 Chapelle Royale de Versailles

Ton Koopman
CVS 016

Haydn: *Organ Concertos*

Iain Quinn (org), Sophie Gent (vn), Arcangelo/Cohen
Chandos CHAN 20118

How Great our Joy! Christmas music by Carson Cooman

Erik Simmons (org)
Divine Art DDA 25196

Redcliffe Experience

Jonathan Hope, St Mary Redcliffe
Willowhayne Records WHR 059

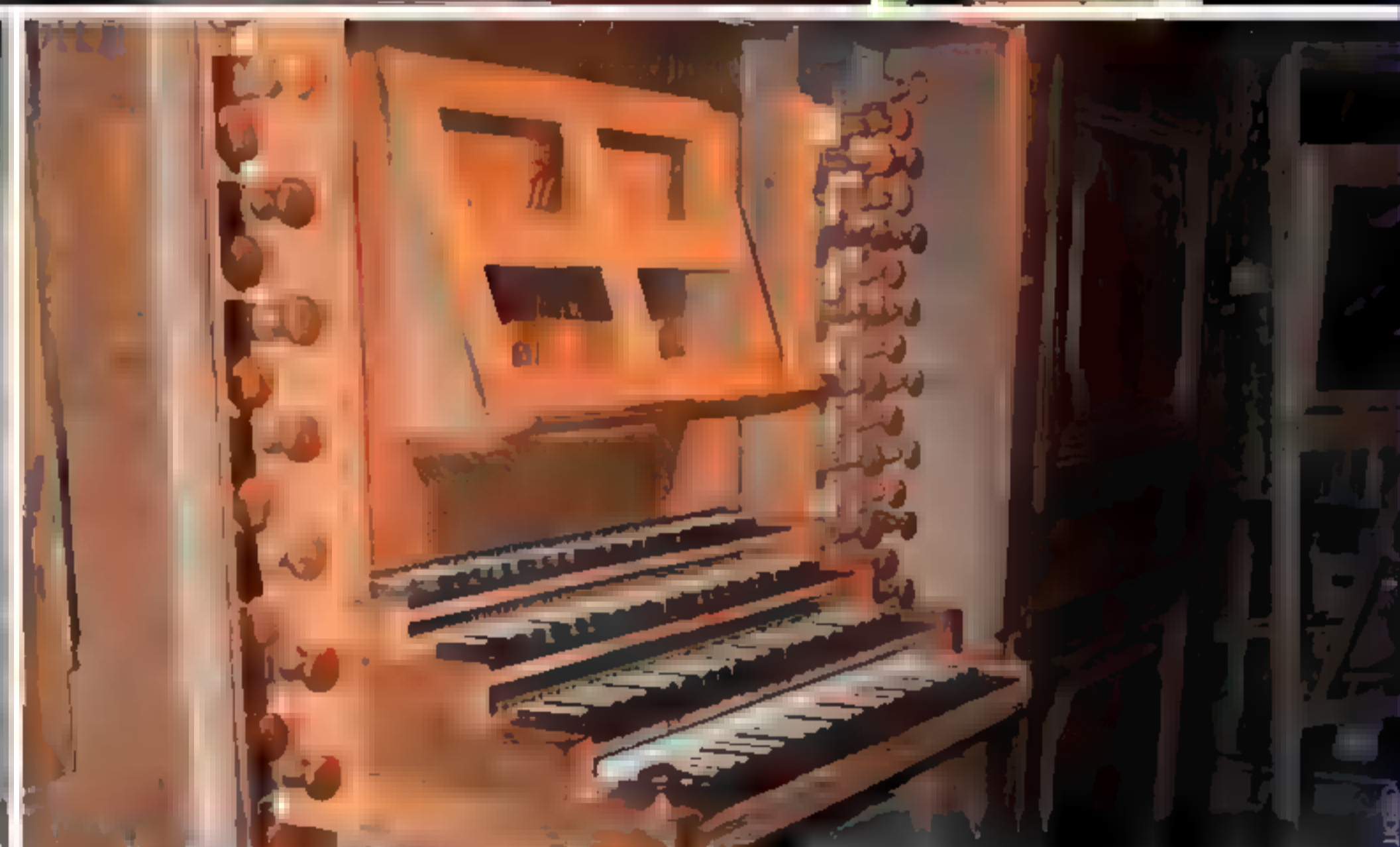
Wagner: *Siegfried-Idyll* (transcr.)

Hansjörg Albrecht
Oehms Classics OC1874



REVIEWS

Rating ★★★★★ Highly recommended ★★★★★ Very good ★★★★★ Good ★★★★★ Average ★★★★★ Poor



THIS ISSUE'S REVIEWERS

Early Music Editor
Rebecca Tavener

Organ Music Editor
Stephen Farr

Choral Music Editors
Martin Ashley
Joy Hill
Jeremy Jackman
Jeremy Summerly

Chris Bragg

Rupert Gough

Douglas Hollick

William McVicker

Brian Morton

David Ponsford

Matthew Power

Philip Reed

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KEYBOARD CDS

Spergher: Organ and Harpsichord Music

Chiara Minali, Bazzani-Aletti-Zanin organ (1854/1903/1997), Paderno di Ponzano Veneto, and harpsichord by Roberto Mattiazzo (2008) after G.B. Giusti (1681)
Brilliant Classics 95834/1-3 (3CDs) [77:00; 79:00; 65:22]

★★★★★



Ignazio Spergher (1734-1808) is not mentioned in *New Grove*, and he has

been relatively unknown before this excellent recording of his three-movement sonatas for organ and harpsichord. Born in Treviso to an Austrian father, he was enthusiastically praised for the 'noble genius' of his compositions and his skills as a distinguished harpsichord and organ performer. One reason for the lack of public appreciation today is surely the bombing of Treviso's Chapter Library in 1944, when many of Spergher's compositions were destroyed. However, some of his works are contained in various archives and private collections, so we must be grateful to Chiara Minali for assembling this collection and giving the individual Sonatas such committed and effective performances.

The sonatas owe a great deal to contemporaneous Austrian style, and to Mozart in particular, with their balanced phrases, diatonic harmony, Alberti basses and effective contrasts of dynamics, features which are well projected on this two-manual Italian organ recorded in spacious, resonant acoustics. Minali varies registrations very effectively and the character of each sonata is well captured on this ideal instrument. CDs 1

and 3 are played on the organ, whereas CD 2 is played on a copy of a 17th-century Italian harpsichord. In contrast, this is recorded rather closely, and the positive attack in the plucking of this instrument would have benefited from more resonance from the room. Although the fortepiano is not mentioned on title pages, nevertheless many idiomatic features would have suited this instrument.

Chiara Minali plays with clarity and appropriate rhythmic drive, which on the organ sounds full of energy. On the harpsichord, a little more rhythmic flexibility would have been appropriate, but this recording should give Spergher's compositions much more prominence. This music deserves to be more widely known by performers and audiences alike.

DAVID PONSFORD

Le Grand Siècle de l'Orgue Liégeois

Luc Ponet, organs by J.B. Le Picard (1750, reconstructed 2002) and Thomas (2014), Tongeren Basilica; Schola Gregoriana Feminea / Jan Peeters (dir)

Etcetera KTC 1638 [66:39]

★★★



This recording is part of research into organ performance in the Prince-Bishopric of Liège and its influence on French classical organ music. Repertory includes Lambert Chaumont's *Suite du sixième ton*, four *Pièces de clavecin* by Hubert Renotte (played on the organ), Thomas Babou's *Tantum ergo* and Scheidemann's *Magnificat VII Toni*, with plainchant sung *alternatim* by women's voices. Alas, no details of the

reconstructed 1750 organ are given, but it is good that such unfamiliar repertoire is given committed performances, although individual pieces are rather short. J.G. Schübler's Fugue in G minor (cf Bach's BWV 578) is an interesting addition.

DAVID PONSFORD

François Couperin and Jean-Henri d'Anglebert: Complete works for organ

James Johnstone, Julien Tribuot organ (1699), Saint-Martin, Seurre (Côte-d'Or)

Metronome MetCD 1098 & 1099 (2CDs) [47:45; 53:14]

★★★



This recording of Couperin's *Messe pour les paroisses* and *Messe pour les*

couvents was made on a fine French parish church organ in not-too-resonant acoustics. Unlike Couperin's instrument at St-Gervais, Paris, which was based on a 16ft Montre, the Seurre organ is an 8ft instrument (without ■ Larigot), so registrational compromises were necessary. James Johnstone is right to add extra ornaments to the sparsely ornamented manuscript-based editions (only the title page was printed in 1690), but his adoption of *notes inégales* appears to be based on simplistic information. 'Blanket' *inégalité* in the Italianate movements does become tiresome. Further awareness of Couperin's distinction between French and Italian styles is needed. Anglebert's five fugues and *Quatuor* (composed in the 1660s and ornamented for publication in 1689) supplement the *Couvent* Mass, but the *Quatuor* is played on only two manuals (with Pedal) rather than three (simultaneously) as

Anglebert suggests (although technically demanding).

DAVID PONSFORD

Johann Sebastian Bach: The Complete Works for Keyboard, vol.2 - Towards the North

Benjamin Alard, Freytag-Tricoteaux organ (2001), Blumenroeder claviorganum (2009-10)

Harmonia mundi HMM 902453.56 (4CDs) [4:24:00]

★★★★★



The earliest surviving evidence of J.S. Bach's handwriting is a

copy (c.1698) of the chorale fantasia of Buxtehude, *Nun freut euch*; the second oldest example is of the larger chorale fantasia *An Wasserflüssen Babylon* of Johann Adam Reincken, made while staying in the house of Georg Böhm. From the age of 17, Bach made several trips to Hamburg to hear the then famous Reincken at the Katharinenkirche. His subsequent time in Lübeck (four months) visiting Buxtehude at the Marienkirche absented him from the Neue Kirche in Arnstadt, and his return triggered an inquiry by the church authorities. Bach's second son, Carl Philipp Emanuel, pinpoints the 'first fruits of his diligence in the art of organ playing and in composition' to this time in Arnstadt, absorbing the works of these masters who were to become his role models.

This second volume in Benjamin Alard's complete survey of the keyboard works of J.S. Bach ('Towards the North') takes as its theme those works that stem from Bach's early discoveries: the *stylus fantasticus* he handled in the tradition of Reincken and Buxtehude, and

the transformation of the French style he gleaned from study with Georg Böhm. Contextualising the Bach works on each disc are pieces by Buxtehude, Reincken and Pachelbel.

The first two discs are recorded on the three-manual Freytag-Tricoteaux organ, after Arp Schnitger (2001), at Église Saint-Vaast Béthune, France. Discs 3 and 4 feature the exquisite claviorganum by Quentin Blumenroeder (2009), which comprises an organ by the same builder (2010) and a harpsichord by François Ciocca (Riccia, 2003) after Grimaldi (Messina, 1697). Soprano Germinde Sämman joins Alard in the chorales which feature on disc 3.

Identifying Bach's early stylistic development, this release contains insightful sleeve notes and displays playing of the highest calibre, recorded skilfully on carefully chosen instruments. Whether you own a recording of the complete keyboard works or not, this set is a must for anyone with a desire to deepen their understanding of Bach's inspiration.

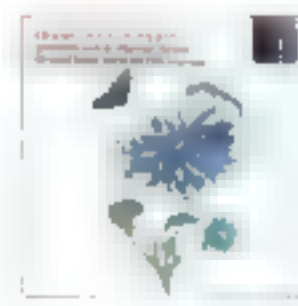
MATTHEW POWER

François Couperin: Quatrième Livre de Pièces de Clavecin

Guillermo Brachetta, harpsichord by Keith Hill (2010) after Pascal Taskin (1769)

Resonus RES 10240 (2CDs) [79:56, 76:46]

★★★★★



This is the first issue of a projected recording of Couperin's four

books of *Pièces de clavecin*. Book 4, containing *Ordres* nos. 20-27, was published in a beautiful engraving in 1730 and was written at a time when

Couperin's health was failing. Conventional dance suites had then been superseded by pieces that were based on subtle references which included particular persons or scenes from theatrical plays. Jane Clark's helpful liner notes give a good background to the titles, being a shortened version of *The Mirror of Human Life*, the book she wrote with Derek Cannon (King's Music, 2002; Keyword Press, 2011). Guillermo Brachetta projects the French style very well, combining detailed expression with precise ornamentation and fluent phrasing. Tempi are, for the most part, well judged, although one could argue for more vitality in particular pieces. Copies of the 1769 Taskin harpsichord (the original is resident in the Russell Collection, Edinburgh) are fairly abundant, but are effective instruments for Couperin.

DAVID PONSFORD

Heinrich Scheidemann: Organ Works

Hilger Kespohl, Arp Schnitger organ, Neuenfeld

Dabringhaus und Grimm MDG 906 2113-6 [70:35]

★★★★★



In this second CD featuring the newly restored Schnitger organ in

Neuenfeld, Hilger Kespohl turns his attention to the uniquely beautiful music of Heinrich Scheidemann. Once again, the playing is stylistically sure-footed and the organ imaginatively presented. Nevertheless, for all the refinement in Kespohl's playing, I rather miss a sense of the mercurial freedom which seems best to serve the pieces most closely aligned with what the 18th-century Hamburg music theoretician Johann

Johann Sebastian Bach: Das Wohltemperierte Klavier vol.1

Steven Devine, harpsichord after Fleischer 1710, by Colin Booth (2000)

Resonus RES 10239 (2CDs) [55:06; 56:13]

★★★★★



This recording uses a lovely harpsichord by Colin Booth, ideal for this music, with both nice resonance and clarity for the contrapuntal writing of Bach. It has excellent recorded quality, and informative sleeve notes which put this monumental collection in a historical perspective. The tuning after Kirnberger III gives nice key colour, for instance between the extremes of C major and A flat major. Steven Devine's playing is always stylish without being unduly mannered, with a nice sense of rhetorical freedom where appropriate, and excellent clarity of voice parts in the fugues. His

'A superb recording'

playing throughout is of such a high standard that it is difficult to pick out any particular pieces for comment. Highlights for me are the C sharp minor Prelude, with its gentle sense of movement and chromaticism nicely pointed; a splendid, muscular D major fugue; great clarity of voice parts in the E flat major Fugue; the E flat minor Prelude, with its rhapsodic chords and ornamental detail so perfectly placed and arpeggiated; the B flat major Prelude – supremely fine playing with wonderfully controlled stylus fantasticus passage work; and the long, final B minor Fugue, a suitably intense conclusion to a superb recording. Very highly recommended.

DOUGLAS HOLLICK

▼ 'Supremely fine playing': Steven Devine



Louis Marchand and Jean-Adam Guilain: *Pièces d'Orgue*

David Ponsford, organ by Samson Scherrer (1748) / Bernard Aubertin (1992), Saint-Antoine l'Abbaye, France

Nimbus Alliance NI 6390 (vol.7) [77:10]

★★★★★



A welcome delivery through the letterbox was volume 7 of David Ponsford's series 'French Organ Music from the Golden Age'. This time the subjects are Marchand – *livre premier*, 1740, pieces from *deuxième livre* (Versailles MS), and the Grand Dialogue from *troisième livre* (1696) – alongside Guilain (*Pièces d'Orgue pour le Magnificat* (1706) and *Suite du premier ton*). This CD is a treasure trove, for its liner notes and insights, as well as the dynamic playing. Only one fifth of the organ's pipework is by Scherrer, the rest is Aubertin's (in sympathetic style); the convincing result is one of his most successful

instruments, with its temperament inspired by Schlick (1511) and Rameau (1726). Was Guilain actually Marchand *incognito*? – a theory advanced by Baffert; were the 1706 *Pièces* published to defray the expense of his (Marchand's) divorce? The musical style of both named composers is difficult to differentiate; here is an opportunity, with Ponsford's excellent notes to hand, to take stock

'Highlights on this disc are multitudinous'

of this question. Highlights are multitudinous, but must include Marchand's sensational *Grand Dialogue*, which concludes the disc: eight minutes of classical organ work-out, with all four manuals in use in the composer's commanding, multi-section style.

WILLIAM MCVICKER

▼ The Scherrer/Aubertin organ in Saint-Antoine l'Abbaye



PIERRE DUBOIS

◀ Mattheson described as 'Scheidemannische Lieblingkeit' (cited by Hans Davidsson in *Matthias Weckmann: the interpretation of his organ music volume 1*, Gehrmans Musikförlag, 1991). Thus, while the monumental opening verse of *Mensch, willst du leben seliglich* (plenum plus pedal reeds) reveals in a circular sense of pulse, the motet intabulations in particular become fragmented through their fussy registration changes and, in *Alleluia, laudem dicite*, through an unusual interpretation of the tempo relationship at the change of metre, which renders the triple time sections something of a muddle. Also, in the duple time passages, surely two impulses in the bar (likewise in *Dic nobis Maria*) could have been more consistently projected. Julia Brown's idiosyncratic recordings for Naxos still have a unique attraction for these ears. I mentioned the exceptionally prompt new Neuenfeld reeds in my review of Kespohl's Weckmann CD, and it will be interesting to see how Wegscheider's restoration of this iconic and beautiful organ will ultimately be received in the light of the issues raised in my article elsewhere in this issue (see p.32).

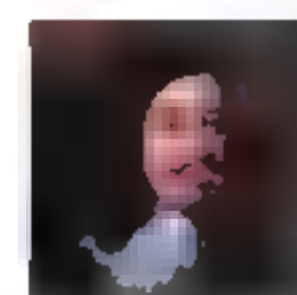
CHRIS BRAGG

Johann Jakob Froberger: *Suites for harpsichord vol.1*

Gilbert Rowland, harpsichord after Goermans 1750, by Andrew Wooderson (2005)

Divine Art ath 23204 (2CDs) [58:58; 61:12]

★★



Here is one of the most important 17th-century German

composers, whose study in Italy with Frescobaldi, friendship with Louis Couperin in Paris, and a visit to London, made him one of the most travelled musicians of his time. His music is not necessarily intended to be played literally: Louis Couperin wrote an unmeasured prelude 'à l'imitation de M. de Froberger', so Froberger's measured notation is only a starting point! Gilbert Rowland is sometimes too literal in his readings of these pieces, the opening 'Lamento' feeling very stilted, while at the end an upward scale just disappears, signifying the ascent to heaven – but here, not realising that the repeat should have first and second time bars, the ascent is played twice. Trills are mostly played from the upper note – not common for this period, and unfortunately giving parallel octaves at some cadences. Lack of stylistic awareness, and a harpsichord copied from a century too late for this music (wonderful for Dufhly or Balbastre, but not Froberger), means that while there is much of beauty and interest here, there are too many problems to recommend it.

DOUGLAS HOLLICK

Camille Saint-Saëns: Improvisations et autres fantaisies

Yoann Tardivel, Merklin organ (1869), Saint-Michel, Bordeaux Editions Hortus 172 [76:07]

★★★★★



How curious that Hortus should chose to record Saint-Saëns, having already released a splendid complete edition of his organ works and various motets by the label's artistic director, Vincent Genvrin. Yoann Tardivel, former winner of the

International Organ Competition in Toulouse, here performs with great poetry and finesse the three *fantaisies* and the op.150 improvisations on a fine Merklin organ with some earlier stops. In doing so, he draws parallels with the John Abbey-rebuilt organ at Saint-Séverin in Paris, which likewise incorporated older material and over which Saint-Saëns presided in an honorary role from 1897 – making, we are told, grateful use of sounds which at the time must have seemed archaic. The Bordeaux organ has a distinctively 'different' sound, its chorus reeds more nasally brassy than Cavaillé-Coll, its 'fonds' more gentle and supple. Tardivel also makes occasional solo use of the two free reeds, recalling Saint-Saëns's fondness for the harmonium. His programme notes are exceptionally interesting so it's a pity, given that the instrument takes such a central role to his approach, that no specification is listed in the booklet.

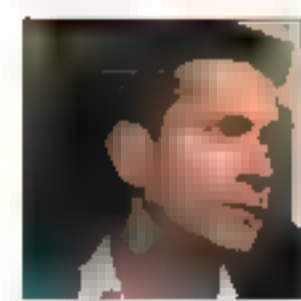
CHRIS BRAGG

Improvisations

Jean-Baptiste Dupont, St Albans Cathedral

Hortus 174 [77:50]

★★★★★



This disc of organ improvisations marks 10 years since Dupont won the coveted St Albans International Improvisation Competition – and is dedicated to the memory of festival founder Peter Hurford. Over the course of three sets of improvisations, Dupont uncovers almost every tonal possibility from the colourful St Albans instrument. Keen to avoid any pastiche, Dupont favours true free improvisation;

however, 'this is not about creating ... something unheard of, but about taking the listener on a musical journey.' Dupont's style is therefore always approachable; indeed, the simple lyricism in the *Suite improvisée* is reminiscent of Langlais. Across the whole recording there is a veritable melting-pot of musical influences from the French organ tradition, served with great élan by Dupont.

RUPERT GOUGH

CHORAL CDS

Songs of Renewal (Jonathan Dove, Judith Weir, Tarik O'Regan, Will Todd, Cecilia McDowall, Huw Watkins, Roderick Williams)

Elizabeth Cragg (s), Bath Camerata, Huw Watkins (pno) / Benjamin Goodson (dir) Somm Recordings Céleste Series SOMMCD 0195 [61:34]

★★★★★



This disc of contemporary British choral music from Bath Camerata reflects an important strand in the choir's core mission, started by its founder Nigel Perrin and continued under its current director, Benjamin Goodson. While the disc takes its name from Will Todd's attractive choral suite *Songs of Renewal*, commissioned by Goodson and Bath Camerata, the idea of a renewal of the British choral tradition in the 21st century is evidently the CD's *raison d'être*, with Jonathan Dove's *The Passing of the Year* of 2000 being the earliest work on the disc. Todd's piece is a premiere recording, as is Roderick Williams's engaging response to Sassoon's *Everyone*

Sang, in which he succeeds in not only expressing the relief brought by the Armistice but also recognising the misery of war. It's a thoughtfully planned programme, presented to the highest standards and with virtuosic music-making that showcases Bath Camerata as one of the UK's most innovative chamber choirs.

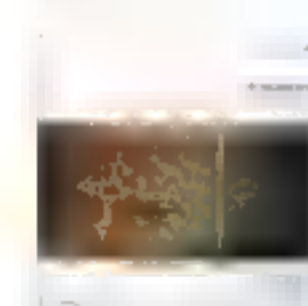
PHILIP REED

Heinrich of Meissen, named Frauenlob (recomposed by Karsten Gundermann): Kreuzleich

Octavians, Akademische Orchestervereinigung Jena, Andrea Kuch (org) / Sebastian Krahnert (dir)

Genuin Classics GEN 19657 [50:29]

★★★★★



Written by the late-medieval German Minnesänger Heinrich of Meissen (c.1250-1318), *Kreuzleich* – Lay of the Cross – is an extended sung poem which explores the nature of the Holy Cross as both symbol and relic. It is a remarkable poem whose music is expressive and graceful; it must have astonished the ears of his contemporary listeners. Little information has come down to us from Heinrich's time to allow us to perform this music with any real certainty, and there are many unanswered and unanswerable questions concerning the performance practice of the time. Composer Karsten Gundermann has stepped in and, using Heinrich's melodies, has fashioned not a reconstruction of how it might have been 800 years ago but rather an attractive new work for soloists, choir and orchestra. The results are appealing, despite when they occasionally remind ▶

EARLY MUSIC



Rebecca Tavener rounds up the latest releases

This is a golden age of recording when it comes to medieval music and here are some exemplars, beginning with **Messes de Barcelone** ■ **d'Apt** [Evidence Classics EVCD

060]. Ensemble Gilles Binchois, directed by Dominique Vellard (who also plays gittern), use new transcriptions for a programme based on original research by Maria Carmen Gomez, celebrating the musical links between Avignon and Catalonia during the divided papacy. Their aim to bring together parts of the Apt MS into a 'coherent and pleasing whole' succeeds beyond measure. The five male voices shine as individuals and in ensemble, with a rich blend, smooth without blandness, and sustained lines, phrasing and graded dynamics. Detail of ornamentation and pronunciation are well-judged and some (to modern ears) extraordinary harmonies suitably relished. Joined on occasion by two vielles and gittern who also offer instrumental transcriptions of motets, this programme includes, besides the two Masses of the title, four hymns and motets, all captured by a grippingly present and immediate recording in the Basilica Sainte-Madeleine de Vézelay.

The Orlando Consort continue their impressive voyage through the complete œuvre of Machaut with **The Single** ■ [Hyperion CDA 68277]. Masters of their material, almost always, there's nowhere to hide, whether as soloists (and all four have a moment in the limelight) or as ensembles of 2, 3, and 4 voices. There's plenty of vocal excitement – one can sense their almost palpable pleasure – only rarely seeming ■ bit 'worthy'. Highlights include *De toutes flours*, a ballade where the tenor is accompanied by three voices, seeming to buzz like bees around the sole remaining rose in the metaphorical garden. Less

convincing moments where individuals have differing ideas about temperament – the uneasy cadences of *De triste cuer / Quant vrais amans / Certes, je di*, for example, barely trouble the listener. Quirky sonorities are presented with élan, and the whole exudes commitment, understanding, and vibrancy in acoustics that are just bright enough. For more Machaut, his *Messe de Notre Dame*, in an exceptional, classic performance by Ensemble Organum, has been specially reissued as **Musique pour Notre-Dame de Paris** [Harmonia mundi HMX 2901590], with a pledge by the record label that all profits from the sale of the CD will be donated to the Fondation du Patrimoine cathedral reconstruction fund in the wake of the devastating fire earlier this year.

Finally, some glorious rarities in **Music in medieval Denmark** [Tacet 243] from Ensemble Peregrina, directed by Agnieszka Budzińska-Bennett and Benjamin Bagby. For **Mare Balticum vol.1**, the first in a proposed series featuring music from the nations bordering the Baltic Sea, they've compiled 13th-century repertoires from Meister Rumelant von Sachsen and the Office of Knud Lavard, book-ended by 15th-century material from ■ manuscript in the Arnamagnæan Institute of Copenhagen. Sacred and secular, including songs about two medieval royal murders, it's wonderful, vivid stuff, with impeccable research backing excellent performances. Vivacious singing from the female ensemble and soloists is contrasted with sonorous, characterful story-telling from bass Benjamin Bagby. Tasteful, delicate, delightful instrumental contributions on medieval harps, vielle, bowed lyre and sinfonia are fittingly employed. There's a glorious bloom on the recorded sound, with depth, immediacy, and resonance without obfuscation: there's so much to enjoy in this fine beginning to what promises to be ■ fascinating and highly entertaining project.

Rebecca Tavener is a singer and director specialising in early and contemporary music. She is founder-director of Canty, Scotland's only professional medieval music group.

'The Orlando Consort are masters of their material'



ERIC RUC HATCHARD

Leopold Mozart: Missa Solemnis

Arianna Venditelli (s), Sophie Rennert (a), Patrick Grahl (t), Ludwig Mittelhammer (b), Das Vokalprojekt (Julian Steger, chorus master), Bayerische Kammerphilharmonie / Alessandro De Marchi (dir)
 Apartemusic AP205 [48:21]

★★★★★



This studio recording marks the 300th anniversary of the birth of the much maligned and musically overlooked father of the Mozart we all think of when we read that name, seeking to rehabilitate Leopold's sacred output through this captivatingly expressive Cantata-Mass (previously assigned to Wolfgang's catalogue as a juvenile work). Enjoyable sleeve notes by Sylvie Kürsten quote father and son in touching homages to one another. Chorus, soloists and orchestra achieve great expression from De Marchi's keen direction. Affective is Leopold's adoption of muted trumpets and dampened timpani, as in the Crucifixus from Wolfgang's *Waisenhausmesse*. Every delight reveals as much of young Mozart's early influence as it does of his father's talent.

MATTHEW POWER



■ 'Achieving great expression': Berlin chamber choir Das Vokalprojekt

■ one of the Hollywood cinema idea of medieval music. Sebastian Krahnert and his forces are well caught in this live recording.

PHILIP REED

**The Pillar of the Cloud:
 Five Centuries of Oxford
 Anthems**

Choir of Magdalen College,
 Oxford / Mark Williams (dir)
 Opus Arte OA CD 9045 D [61:10]

★★★



This CD draws together anthems that have a connection with

Oxford, and some specifically to Magdalen itself. Twentieth-century pieces include Lennox Berkeley's *O that I once past changing were*, Walton's *A Litany* and W.H. Harris's glorious setting of Donne's *Bring us, O Lord God*, as well as anthems by Rubbra, Leighton and Bernard Rose. As with the Tudors and Victorian/Edwardian contributions, the standard is generally high and all is recorded with great clarity. While I

concede that some will find the approach personal and engaging, this reviewer's ears were disappointed by the choir's occasionally faltering intonation and a tone from the trebles which, despite their exemplary diction, bordered on being uncomfortably forced.

PHILIP REED

**Wolfram Buchenberg:
 Dum medium silentium**

Cantabile Regensburg /
 Matthais Reckert (dir)
 Carus 83.504 [71:19]

★★★★



The deceptively conventional tonal style of Wolfram Buchenberg

(b.1962) springs occasional surprises, like the hocketing effect at the beginning of the joyously singable *O Freude über Freude*, the earliest of the works here and a typically twisty and unpredictable structure. The more recent choral writing has settled into briskly confident harmonic experimentalism, which is seized on with

enthusiasm by Cantabile Regensburg in their familiar setting of Klosterkirche Adlersberg, with bright but not brittle acoustics perfect for this music. Buchenberg's growing confidence is particularly evident in *Splendor paterne glorie*, where the dialogue of eight-part choir and solo violin is beautifully managed.

BRIAN MORTON

Amor Vita Mors

Erik Westberg Ensemble /
 Erik Westberg (dir)

Studio Acusticum [120:44] • book

★★★★★



I didn't quite know where my withers were until I heard this. They've now been comprehensively wrung. Westberg takes his singers through a gamut of styles and emotions that runs all the way from A to ZZ. It seems scarcely possible that two hours of music should pass so quickly, but there is the accompanying distraction of a handsome book, part-meditation on the old trivet of

love-life-death, part-celebration of the now-venerable choir. It's an astonishingly confident and expressive programme, with works by Peter Cornelius, Staffan Storm, Josefine Lindestrand, Bent Sørensen, and a single unexpected sampling of Max Reger. Simply great singing with that lovely, intimate air of being overheard rather than aggressively projected towards an audience.

BRIAN MORTON

**Schütz: Psalms and
 'Friedensmusiken'
 (Complete Schütz edition
 vol.20)**

Soloists, Dresdner Kammerchor,
 instrumentalists /
 Hans-Christoph Rademann (dir)
 Carus 83.278 (2CDs) [69:02; 69:53]

★★★★★



With this release, Hans-Christoph Rademann brings to a close his

20-volume edition of the complete recordings of Schütz. It's a marvellous achievement which has taken over a decade ▶



▲ Evoking the Cornish landscape: Dobrinka Tabakova

Dobrinka Tabakova: Kynance Cove; On The South Downs; Works For Choir

Truro Cathedral Choir, BBC Concert Orchestra, Natalie Clein (vc), Joseph Wicks (org) / Christopher Gray (dir)

Regent REGCD 530 [70:40]

★★★★★



Forget *Poldark*. If you want to experience the sweeping contradictions of Cornwall, pastoral landscape against crashing sea, troglodyte mining against singing skies, then it's Dobrinka Tabakova's

Kynance Cove that you need to hear. Her setting of the labourer poet John Harris is on a grand scale, full of mineral harmonies and organic melodism – it's ■ far more dynamic evocation of the place than David Shepherd's perennially popular print. Likewise the

'Truro Cathedral Choir is in inspired form'

artist-friendly South Downs, captured in the other major choral work here, and restored to their easily overlooked geological grandeur. The Truro choir is in inspired form, with the voices perfectly balanced between weight and delicacy, earthiness and airiness.

BRIAN MORTON

◀ (see News, September issue), and all involved deserve our warmest congratulations, not least Rademann himself. Volume 20 comprises nine psalm settings in addition to ten miscellaneous vocal works, all of which sustain the high musical standards of previous volumes. Amazingly, there are still discoveries to be made, among which is the premiere recording of *Trostlied*, an intimate a cappella choral piece composed to mark the death of the four-month-old son of a friend. It's highly personal and direct – the humanity of Schütz reaching out to his friend in 1647 and to us across the intervening centuries. It makes a fitting conclusion to the entire series and this comprehensive survey of 17th-century Germany's most significant composer.

PHILIP REED

Federico Perotti: Franca da Vitalta

Carlotta Colombo (Franca), Anna Piroli (s), Cristina Calzolari (Binia) (m-s), Renato Cadel (Campi) (b-bar), Coro Vox Silvae, Kyronomia (prep. by Anna Solinas), Jacopo Bigi, Georgia Privitera (vn), Aline Privitera (vc), Paolo Badiini (db), Comaci Boschi (fl), Edoardo Lega (cl), Stefano Fracchia (hn), Elena Piva (hp), Simone Beneventi (perc) / Federico Perotti (dir)

Tactus TC 991601 [79:19]

★★★★★



This meditation by Federico Perotti (b.1993) on the life of St Franca – who in 1182 left her wealthy family at the age of seven to enter a Benedictine convent – is a dramatic oratorio that with infinite subtlety blends together notions of time and eternity (both musical and spiritual).

Mixing 12th-century materials with a 17th-century hagiography by Pier Maria Campi gives the work a literally timeless quality, reflected in its notably free metres and hanging harmonies. The young nun's voice is shadowed and prefigured by flute and harp, her dogged adherence to the Benedictine Rule underscored by tough scorings and percussive effects. Rarely has music of such spiritual intensity sounded so earthy and quotidian in its urgencies. Choir and soloists, particularly Carlotta Colombo, handle difficult parts with the naturalness of speech. An intensive, immersive experience rather than a concert piece and as such, ideally suited to CD and home listening.

BRIAN MORTON

Wolfgang Amadeus Mozart: Requiem

Sibylla Rubens (s), Annette Markert (m-s), Ian Bostridge (t), Hanno Müller-Brachmann (bar), La Chapelle Royale, Collegium Vocale Gent, Orchestre des Champs-Élysées / Philippe Herreweghe (dir)

Harmonia mundi HMM 931620 [54:20]

★★★★★



Here is a reissue of the 1996 recording of the Requiem from Collegium Vocale Gent with great clarity and transparency of texture. Philippe Herreweghe's well-paced tempi and shaping convey a real sense of drama without obscuring any of the music. Succinct sleeve notes clarify the facts behind the commission of the Requiem, and speculate on the likely limited extent of Süssmayr's shaping of the thematic content. A softness to the period

instruments' timbre and clear diction from the choir are balanced with characterful vocal solos. If more reason were needed to order this disc, then the included Kyrie K341 is very fine indeed.

MATTHEW POWER

ORGAN MUSIC

Robert Papperitz: **Choral-Studien op.15**

Iain Quinn (ed.)
UT Orpheus HS256, £19.95

Lothar Graap: **Drei Skizzen für Orgel zu vier Füßen**

Edition Dohr 18919, £8.95

Margaret Vardell Sandresky: **Solo Organ Works vol.10**

Wayne Leupold WL600296,
US\$30.00

Dag Wirén, arr. Robert Gower: **15 pieces for Organ**

Gehrmans Musikförlag GE13614,
SEK249

Robert Papperitz held posts in the Nikolaikirche and Conservatory in Leipzig in the late 19th century, and the shade of his great predecessors in both institutions hovers over the op.15 **Choral-Studien**, which the composer's own preface (reproduced here, in the original German and in translation) makes clear were intended to prepare students for study of the *Orgelbüchlein*. Papperitz's musical vocabulary tends to the Regerian, and sometimes the Brahmsian, and there are some obvious procedural resemblances to Reger's shorter chorale-based works. But he has his

own harmonic voice, and the counterpoint in these pieces (16 chorale studies and 6 canonic trios) is meticulously worked without becoming oppressive. The musical text is clear and elegant, and Iain Quinn's excellent preface sets the context for the works admirably while providing useful insight into aspects of performing practice. It's a pity perhaps that the original fingering and pedalling markings have been excised from the text, especially since the composer himself clearly set such store by the correct application of technique in these works; but that aside, the set represents a useful expansion of the 19th-century Germanic repertoire.

Works for four feet can tend to the comedic, but Lothar Graap's set of **Drei Skizzen für Orgel zu vier Füßen** avoids any sense of levity, pursuing instead an unimpeachable compositional rectitude. The first and last sections of this little triptych are lively, bookending a reflective central slow movement. Hindemith and Distler are not far away, and the whole thing is brief enough to provide a no-nonsense interlude between more frivolous duet items. Not especially difficult to play, either.

Probably not a familiar name in the UK, Margaret Vardell Sandresky has pursued an eminent career as teacher, composer and performer in the US since the mid-1940s. Her biography gives one the feeling that she may have been something of a trailblazer, in many ways. Volume 10 of her **Solo Organ Works** contains several variation sets (of which the *Variations on Brother James's Air* might be particularly useful), a transcription of Schumann's

op.56 no.6, and some more discursive occasional pieces. There is a complete absence of noisy attention-seeking about this music which is hugely refreshing, and it's very much worth investigating for its sense of quiet and unassuming craft.

'I believe in Bach, Mozart, Nielsen, and absolute music', said Dag Wirén in 1945, and who can argue with that? But it didn't stop him writing the Swedish Eurovision entry in 1965, and that work, along with any others, is included in his **15 pieces for Organ**, an excellent volume of canny transcriptions by Robert Gower. Some nifty playing is needed here and there, but all the pieces seem entirely at home in their new medium and there's never a sense, as there so often is in organ transcriptions, that essential aspects of the music's sonic expression are being swept away or minimised. The *Little Serenade* and *Ironical Miniatures* would make especially effective concert works, while *Portia's Castle Orchestra* has something quite Ravelian about it, and is very lovely. Sweden came tenth, by the way.

STEPHEN FARR

■ Dag Wirén



CHORAL MUSIC

Johann Rosenmüller: **Laudate Pueri Dominum III**

Sols, SATB choir, strs & cont.
Edition Dohr, full score 14123 (via
Boosey & Hawkes), £30.95

Johann Rosenmüller: **Confitebor Tibi IV**

Sols, SATB choir, strs & cont.
Edition Dohr, vocal score
14121 (via Boosey & Hawkes),
£11.95

John Joubert: **Blessed Lord**

SATB & org.
Novello NOV 297418, £2.99

Bob Chilcott: **When Spring Comes Walking**

SSAATTBB unacc.
Oxford University Press
978-0-19-352818-5, £2.45

Anna Thorvaldsdóttir: **Þann Heilaga Kross**

SSAATTBB unacc.
Chester Music CH 88062, £2.75

Some highly enjoyable pieces have always been a problem to programme because of their scoring. Handel's *Dixit Dominus* presents two problems: scoring, and the fact that it is utterly exhausting to sing. Wouldn't it be great to identify other works for choir, soloists, and 5-part strings (with two viola parts) that were really interesting, but didn't require a huge effort on the part of the choir to perform? Allow me – or rather Edition Dohr – to introduce you to Johann Rosenmüller (1619-84), sometime Kapellmeister at the Nikolaikirche in Leipzig, later a member of the music staff at St Mark's Venice. This publisher is making more and more of Rosenmüller's music available ►

UPPER CUTS



Joy Hill selects works for upper voices that pack a punch

Selecting repertoire and what we choose as conductors can define the quality of a choir and how it might develop musically in the future. Any conductor will tell you that this is

a hugely time-consuming and challenging task, with choice often being constrained by budgets too. A great resource for highlighting a range of top-quality new repertoire for upper voices is the expertly selected Oxford University Press anthology **As you sing: 9 secular concert works for upper voices** (upper voices & pno/unacc; OUP ISBN 978-0-19-352421-7, £10.50), edited by Neil Ferris and Joanna Tomlinson. One of the featured pieces, also now published separately, is Toby Young's **Give me the river** (SA & pno; OUP 978-0-19-352760-7, £2.45), a two-part setting of Jennifer Thorp's text beautifully written for the young developing soprano and contralto voice. The driving rhythmic writing is a welcome addition to the contemporary upper-voice repertoire, as is the optional but highly effective body percussion, including clapping and stamping.

Also originally published in the OUP anthology is **The silver swan** by Oliver Tarney (SSA & pno; OUP 978-0-19-352753-9, £2.45). I love this beautifully innovative setting of the Orlando Gibbons text, with its finely balanced piano accompaniment supporting the lyrical melodic lines. In Tarney's setting of this well-known text that embraces the human experience of love and loss, he highlights 'more fools than wise' in a sensitive yet powerful close to the piece – surely a great text for young singers to contemplate. The option of including a 'small group' of singers for some sections is a good opportunity to give more experienced singers the chance to lead the ensemble, and to add even more vocal colour to this extremely well-crafted piece.

Recently published by Novello, Richard Allain's **Missa Brevis** (upper voices & org; Novello 5-020679-286647, £3.50) was commissioned by the Dean and Chapter of St Albans Cathedral for the St Albans Cathedral Girls Choir, and was premiered in 2002 at the Albantide Festival. This is a sensitive setting featuring some dramatic soloistic writing for the organ, and has a particularly beautiful extended Agnus Dei. Although published for upper voices, the fact that it was written for St Albans Cathedral Girls Choir acknowledges the exciting emergence of girls' choirs in the cathedral setting, and music written specifically for this genre.

A further fine piece for a liturgical setting, also published by Novello, is Owain Park's **Wells Responses** (unison voices & org; Novello 5-020679-000908, £2.75). The immediately fresh, soothing harmonies in the Preces move to vibrant yet gentle organ writing in the Responses, set wonderfully with captivating harmonic and rhythmic ideas which Park delivers effortlessly. This is an outstanding publication which I am sure will be widely used and celebrated in worship.

If you are looking for something secular that is stylistically very different, **Black Mountain Song** by Bryce Dessner (upper voices & ensemble; Chester Music 5-020679-000724, £2.75) is an interesting piece that could stimulate new musical and vocal ideas for a choir of young female adult voices. It is scored for electric guitar, piano and double bass, forming a repetitive backing for the voices. At one stage the choir 'choose any line from the poem and sing on one pitch rhythms like conversation'. It was commissioned by the Brooklyn Youth Chorus and Brooklyn Academy of Music who, interestingly, are recognised for commissioning composers representing a wide range of musical styles.

A final composition that caught my interest, particularly because of the sections for unaccompanied singing, is Sarah Quartel's **Sing my Child** (SSAA & hand drum; OUP 978-0-19-353024-9, £2.15). It is a joyful setting of Quartel's own text about giving positive blessings to a child, and is underpinned by a bright 7/8 rhythmic hand drum accompaniment. The work has two unaccompanied hymn-like sections in three vocal parts, which present the contrasting emotional idea of 'but when troubles come and worry is all that can be found' and the poignant suggestion to 'gather your strength' and 'hear your voice. Sing my child'. This would be a sound choice for a young choir who would love the energising rhythmic support as well as the opportunity to experience a cappella singing.

Joy Hill directs the Royal College of Music Junior Department Chamber Choir, RCMJD Parry Voices and Vigala Singers. She has worked extensively with young voices and is known for her commitment to new choral music.

▼ St Albans Cathedral Girls Choir, for whom Richard Allain wrote his *Missa Brevis*



◀ in clear, modern editions (with very bright covers!); and his settings of Vesper Psalms, in which the influence of Schütz and Cavalli is evident, would ideally complement Handel's early masterpiece. **Laudate Pueri Dominum III** has just the right mixture of work for soloists, full choir and instruments, and some sections could be taken at considerable speed. I am particularly taken with **Confitebor Tibi IV**, a slightly shorter work that contains all of the above, but has in addition some really imaginative word-setting at 'Sanctum et terribile nomen eius' and 'timor Domini'.

John Joubert died recently. Sad as we may be at the passing of such an important figure in British musical life, his anthem **Blessed Lord**, written for Wells Cathedral Choir, reminds us in microcosm of why we have had cause so often to admire his inspired and inspiring music. Smaller elements that bind the whole piece together include the downward seventh in the first vocal entry, and the cross-rhythm in the opening bars of the organ part. On a larger scale we are treated to a full fugal exposition (when was the last time I saw one of those from a contemporary pen?) whose subject in a longer, stronger form returns as the anthem's culmination – accompanied by, yes, the opening organ figure similarly ironed out. Just a thought – it would be a very fitting gesture if Britain's cathedral choirmasters all agreed to perform this three-minute piece (it's not difficult) on the same date to acknowledge Joubert's passing.

Bob Chilcott has teamed up again, not only with long-time collaborator poet

Charles Bennett, but with that 15th-century tune we know as 'O Come, O Come Emmanuel'. In **When Spring Comes Walking** (the 'spring' of the title is actually the spring-in-winter of Christmas), Bennett's fine words are offered just the right warmly-woven environment by Chilcott's setting. Second basses will need to be unstridently supportive of the whole texture down to bottom E. A suitable last-minute choice for Advent?

Those who like a challenge may like to try Anna Thorvaldsdottir's **Pann Heilaga Kross**. The musical vocabulary is unchallenging (the whole piece is very firmly rooted in B flat minor), and demands most of the singers in the introduction where there is no text. The Icelandic words are really not difficult to pronounce and repay the trouble taken, for the sound of the whole is thus rendered truly, delightfully – and very gently (nothing above *mp*) – nordic.

JEREMY JACKMAN

Mendelssohn: Die erste Walpurgisnacht

R. Larry Todd (ed.)

A, T, Bar, B sols, SATB chorus (div) & orch.

Carus Verlag, full score 40.138, €68

Mendelssohn's *The First Walpurgis Night* is neglected. Is it because it's secular? Because Christians are portrayed in a bad light? Is it because of the taxing orchestral writing and hardly less taxing choral writing? Or the fact that it runs for 35 minutes without a break, all 10 movements leading seamlessly from one to the next? Or is it a soprano conspiracy because the quartet of soloists is topless?



▲ Bonfires — still lit on Saint Walpurga's Eve to ward off evil spirits and witches

The action takes place on the night of 30 April. Druids frighten off their Christian oppressors so that they can celebrate their pagan rituals without let or hindrance. The poem was written to be set to music – by Goethe, no less. In the event, Goethe's composer friend Carl Zelter couldn't make a work, even though he had two attempts at it. Some years later, Mendelssohn tried, but he couldn't make it work either. Mendelssohn set the work aside for 10 years before remodelling it for its premiere in February 1843; further revision took place before publication five months later. For all of its tortuous history, Mendelssohn's ballade sounds fresh, vibrant, and spontaneous, as all of his finest music does.

Carus has been assembling the complete Mendelssohn sacred music over many years, and some of the best of it has been edited by Larry Todd of Duke University. Among other masterpieces, Professor Todd has edited *Elijah* (which I used in concert for the first time earlier this year) and *St Paul*

(which I haven't yet). Larry Todd's work is committed and exacting, and Carus presents the scores extremely clearly. Older editions make *Walpurgis* look dense and daunting, yet Carus makes it look approachable and engaging. The layout of the Carus full score is economical and uncluttered, and with small margins. But then, more white space around the edges and in the gutter would entail more page turns, a smaller typeface, and less room between staves. I don't need any of those things; indeed, I don't know a conductor who does.

If you want a legible (largish) paperback full score of *The First Walpurgis Night*, then I highly recommend the Carus edition. It's decent value at under €70 and you'll be able to decide whether you really can mount a performance. The solos are manageable (use a contralto rather than a mezzo, and a tenor who's comfortable floating a top A within 10 seconds of standing up; on the plus side you could justifiably get away with one singer handling both the

◀ baritone and bass solos). The chorus parts need a forthright delivery, and the choir needs to be comfortable with dividing both upper and lower voices into four parts each. The orchestral parts are exhilarating but challenging. Right from the start (an overture portraying bad weather) the instrumental gloves are off. If you decide to perform *Walpurgis*, you'll need a big chorus and a full orchestra, and in the Carus edition you'll be looking at a total sheet music bill of approaching €1,000. But if you perform it well, you'll blow the audience away and it will be worth every cent.

JEREMY SUMMERLY

BOOKS

Michael Maul: *Bach's Famous Choir: The Saint Thomas School in Leipzig, 1212–1804*

Richard Howe (trans.)

The Boydell Press, 2018, ISBN 978 1 78327 169 6, h/b, 394pp, 68 ills., £55.00



Michael Maul, a leading authority on Bach and the vibrant artistic director of the annual Bach

Festival in Leipzig, has produced a volume which will be essential reading for anyone interested in Bach and the performance of his music. Yet if the period from 1723 until 1750, when Bach was Thomaskantor, is perhaps the most familiar to the general reader, Maul is adept at placing this 'golden' period in the wider perspective of the Thomas School's full history. Beginning with its foundation as a monastic enterprise in the 13th century, Maul comprehensively traces the

development of the School and its choir through the succeeding centuries to Bach and on to the beginning of the 19th century.

Leipzig's Thomas School and Church enjoyed a rich musical, social and political history for centuries, and were therefore able to attract some of the greatest musicians of the time. For example, as is well known, Johann Sebastian Bach was the authorities' second choice when Telemann turned down their offer. Through his scrupulous research, Maul has uncovered many previously unknown documents from the 16th to 18th centuries, which allows him to weave an account of the School and its Choir that unpeels the conventional patina of their history: namely, one in which Bach's time as Kantor is regarded as the climax. Maul's highly readable account – and a shout out is needed here to Richard Howe's fluent translation – is far more nuanced and balanced, as well as being backed up by copious documentary evidence. Maul is successful in articulating how, despite the machinations of local politicians and Leipzig's merchants, let alone the church authorities, the Choir provided something of a showcase for the St Thomas School and, indeed, for Leipzig itself.

The book is generously illustrated and furnished with several useful appendices, including a timeline of the Choir's history. A rather more comprehensive index than simply an index of names would have been welcome. The text is largely free of typos, though if the volume reaches a second impression the publishers should correct the running head in the index.

PHILIP REED

James MacMillan: *A Scots Song – A Life of Music*

Birlinn ISBN 978-1-78027-617-5, p/b, 96pp, £7.99



James MacMillan has done a very wise thing: in his 60th year while the musical world is busy celebrating, analysing, studying and generally talking about the man and his music, he has produced what he describes as his 'little book' to offer both us and posterity a chance to hear him, in his own well-chosen words, explain what makes him tick. It is certainly 'little' – one might consume it easily in one sitting – and it is entirely his. Whatever may be said of him by others, here is his own 'testament' and a glimpse inside his head.

Composed with skill and concision, his ear for music carries through the cadences of his written prose with an evident pleasure taken in the sheer sound of words, which almost slips into poetry when he writes of his late granddaughter. There's also humour here – at the book's launch event in Edinburgh, the passage he chose to read with dry comic timing described the series of catastrophes that attended a choir tour to France which he led while still a student.

Subjects range from passages in praise of our great British amateur music tradition, to a disparagement of the Darmstadt dogma of contemporary music. His move from the extreme political left has caused some to brand him as right-wing, so let's knock that *canard* on the head with his own description of his political self as 'tediously middle of the road'. There are deeply felt 'soapbox' passages: ■ reminder that 'classical' music is for all; ■ reminder of the health benefits of a music-rich society; a reminder that ancient religious texts can be shockingly pertinent in the context of current events.

He celebrates his roots with tributes to those who influenced and encouraged him musically including Kenneth Leighton, John Casken, and Sir Colin Davis. Faith, family, music – these are the pillars of his world but, as well as aspects of his own story, this TARDIS of a book also leads us through the 20th century, betraying a deep knowledge of recent social and artistic history and, *au fond*, a willingness to listen to and to try to understand all sides. MacMillan wears his considerable intellect lightly in this gateway book that will surely lead readers to other texts. Above all, it is an invaluable window into the mind of one of Britain's outstanding creative figures.

REBECCA TAVENER



MACMILLAN

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SEBASTIAN HEINDL, ORGANIST



MARCO HAMILTON

“I joined the Thomaskirche choir by accident – I just wanted to go to the school for ordinary lessons, but they saw I’d had piano lessons and was good at music, so they recommended I audition for the choir. I’d gone to church regularly with my parents, and always enjoyed listening to the organ. But now it became part of everyday life; the choir sang three times a week in the church and within a year I’d heard the organist, Ullrich Böhme, play all the big Bach works – it was an incredible experience, and I wanted to play them too.

I started to play the organ by myself, playing Bach and improvising. Whenever I was on holiday with my grandparents in their town, Gera, they’d call all the church organists asking for practice time. I could do what I wanted: I did the weirdest things with registration, there were no taboos. Eventually, the school recommended I have some lessons. I’d been used to playing Bach in a more romantic way, but my first teacher – university organist Daniel Beilschmidt – taught me

about historically informed performance and playing Bach in an authentic way.

Singing in the Thomaskirche choir had an influence on how I play the organ. I would recommend every organist to sing a lot, to get a feel for breathing in music. The organ can sound unnaturally endless: you can just press a key and hold it as long as possible, in contrast to, say, a violinist or a flautist, who has to change bow or breathe. Organists need to keep this in mind, to avoid playing like a machine.

I’m now at Leipzig University and study organ with Martin Schmeding. He helped me work towards the Longwood competition. Much of it was mental preparation: planning, working out concepts, practising with the score without an instrument and thinking about how things will work. When you come to the organ, it’s easier if you’ve done that before. You can do it anywhere: sitting outside, on the plane or train – there are no limits.

When I first sat down at an American console, I was shocked – I played wrong notes all the time! But in March I had a three-week exchange at Rice University, in Houston, and I worked with Ken Cowan on the Longwood programme. He talked about orchestral organ playing, and registration – in my first lesson with him, I played *Night on Bare Mountain*, and registered it like on a German organ. He said, ‘Let’s do some changes.’ So I learned an orchestral way of registering on an American instrument; we also talked a lot about memorisation techniques.

In Ingelheim, near Frankfurt, there’s a four-manual E.M. Skinner organ bought from the US and installed in the church by Klais. It has an American-style console, and just before I flew to Longwood I had a whole week there, practising all day, getting used to an American pedalboard (very different from German pedalboards), and to all the expressions, swell boxes, pistons. The organist there was very happy that I was interested in his organ, and said, “We have scheduled an organ concert that week; would you mind giving it?”

At Longwood I played everything from memory, because on a big console, where I have to remember so many things and look in so many directions, I feel more confident if I don’t have to look at the score too: it gives me


more freedom to concentrate on the keys and the console controls without being distracted.

I try to think about a piece in different ways, and also to recognise the strengths of the instrument. For example, if you play the Bach Passacaglia on a plenum registration on the Longwood organ it will probably sound odd; but if you go to a Silbermann organ in Germany and try to do as many registration changes in the Passacaglia as you would on the Longwood organ, it would probably sound unnatural. Flexibility is the most important thing for organists – you can interpret a piece more to showcase an instrument; or to present the piece with little reference to the instrument; or you can play more personally so you expose yourself. You always have three things – piece, instrument and yourself – and you have to get them in balance.

Other musicians and instruments inspire me; but it’s also the mood and the environment. On the way to practise at Longwood, we drove through fields and trees, and it was that special twilight mood when you feel every minute it’s getting a bit darker. I then came to the organ and started registering *Night on Bare Mountain* and it felt perfect: I could sense that mountain, how probably on the Longwood hills little creatures were coming out, the wilis, witches and ghosts; it definitely had an impact on how I played.

Making music is how I express myself; but it’s also about beauty in a very deep sense. I think all the arts are there to make life more worth the living, to sharpen your senses to life and to make you feel things more intensely. What I love most about playing a concert is that, say, 300 people are sitting in one room and it becomes totally quiet; if there’s a common quietness, it’s like everyone’s heartbeats are synchronised. This synchronising of emotions and feelings also helps to bind a community – people who feel the same won’t fight each other, they will live together peacefully. I don’t know whether bringing about world peace is the *purpose* of music, but when you make music in the right way, it will do that, I’m sure. ■

Sebastian Heindl, who won first prize at the 2019 Longwood Gardens International Organ Competition, was talking to the Editor.



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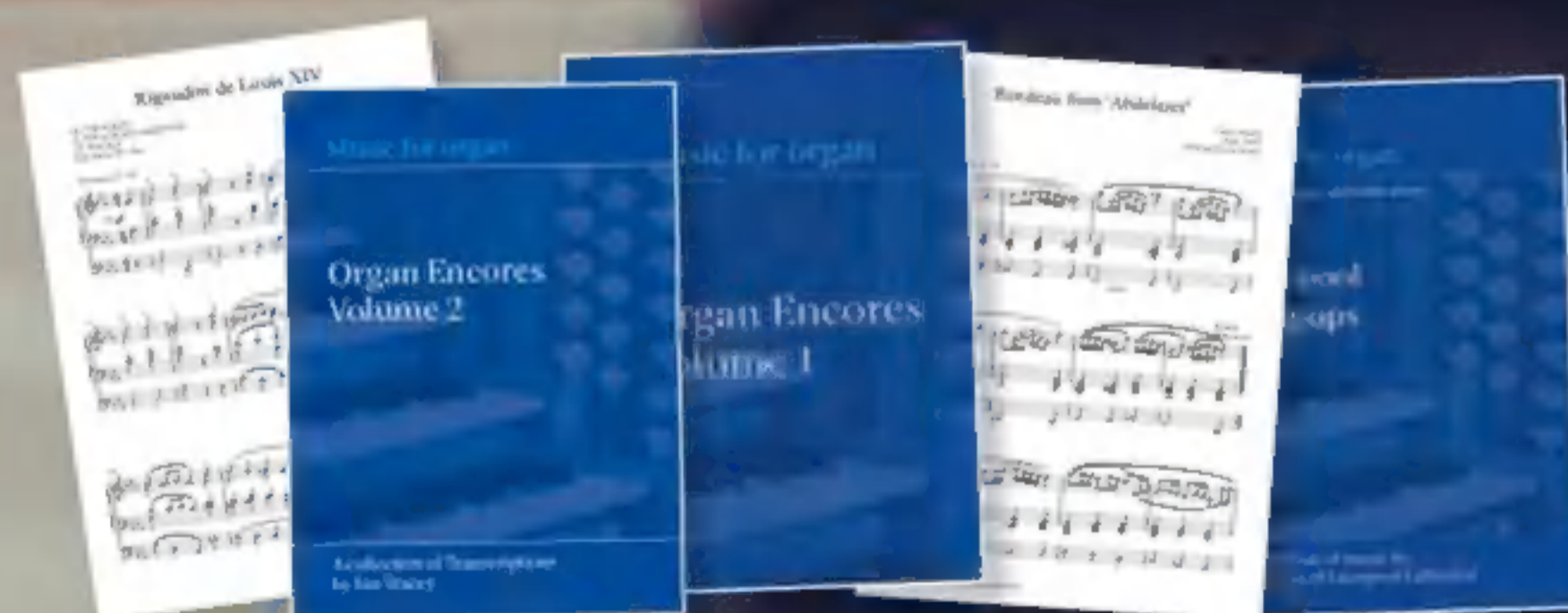
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